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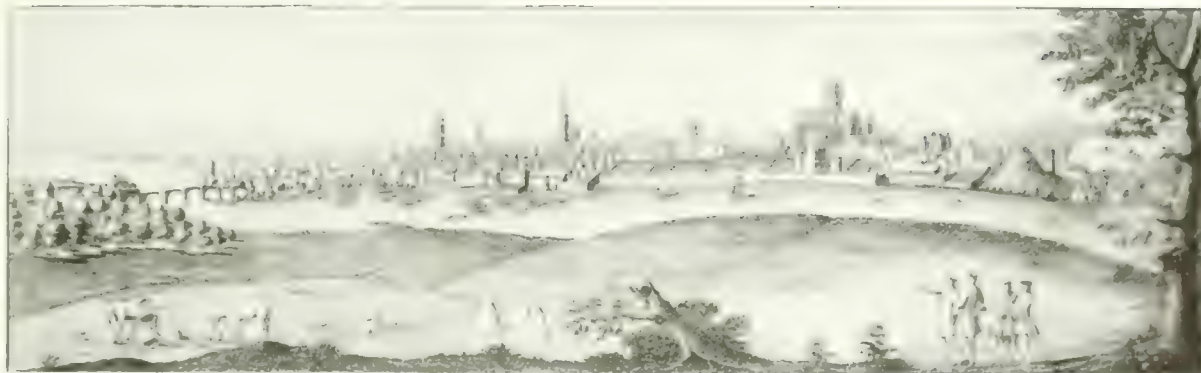
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FIGURE 1. A DOUGHTY OF THE LORD
FIGURE 2. A DOUGHTY OF THE LORD
FIGURE 3. A DOUGHTY OF THE LORD





THE SOUTH WEST PROSPECT OF THE CITY OF WORCESTER.

FROM AN OLD PRINT.



THE COMMON SEAL OF THE CITY
LATE TWELFTH CENTURY

"May the Faithful City Ever Flourish."

SUCH is the translation of the Latin motto which appears over the entrance to Worcester's fine old Town Hall, a building erected shortly after the death of Queen Anne, from designs by a pupil of Sir Christopher Wren. In this handsome building are kept the charters and documents, insignia and plate of the Corporation, whose existence extends back some 724 years, to the time when Henry II. granted Worcester its first charter. The city has a wonderful history, full of interest from first to last, for was it not in prehistoric days the Border Town and the base for operations for invading or repelling invaders from Wales? Again, centuries later, it was in 1651 the scene of the termination of the Civil War, when it

The City of Worcester

Part I.

Written and Illustrated by

Leonard Willoughby



STATUTE MERCHANTS'
SEAL 1154.

became the centre of the Scotch position, which, being captured by Cromwell, decided the long-protracted war in favour of the Parliament.

There is no doubt that in the very early days Worcester was a more or less insignificant place. It was simply a small settlement on the east bank of

the river Sever, at the junction of several main roads. The Sever at this period was a large tidal river flowing between two forests, and we are told by Mr. J. W. Willis-Bund, F.S.A., in his "Historical Notes" in *The City of Worcester's Official Guide*, published under the authority of the Corporation by Littlebury and Co., that the settlement was at a spot where a track from east to west, intersecting a track from north to south, crossed the river



SEAL TO PHILIP AND MARY'S CHARTER



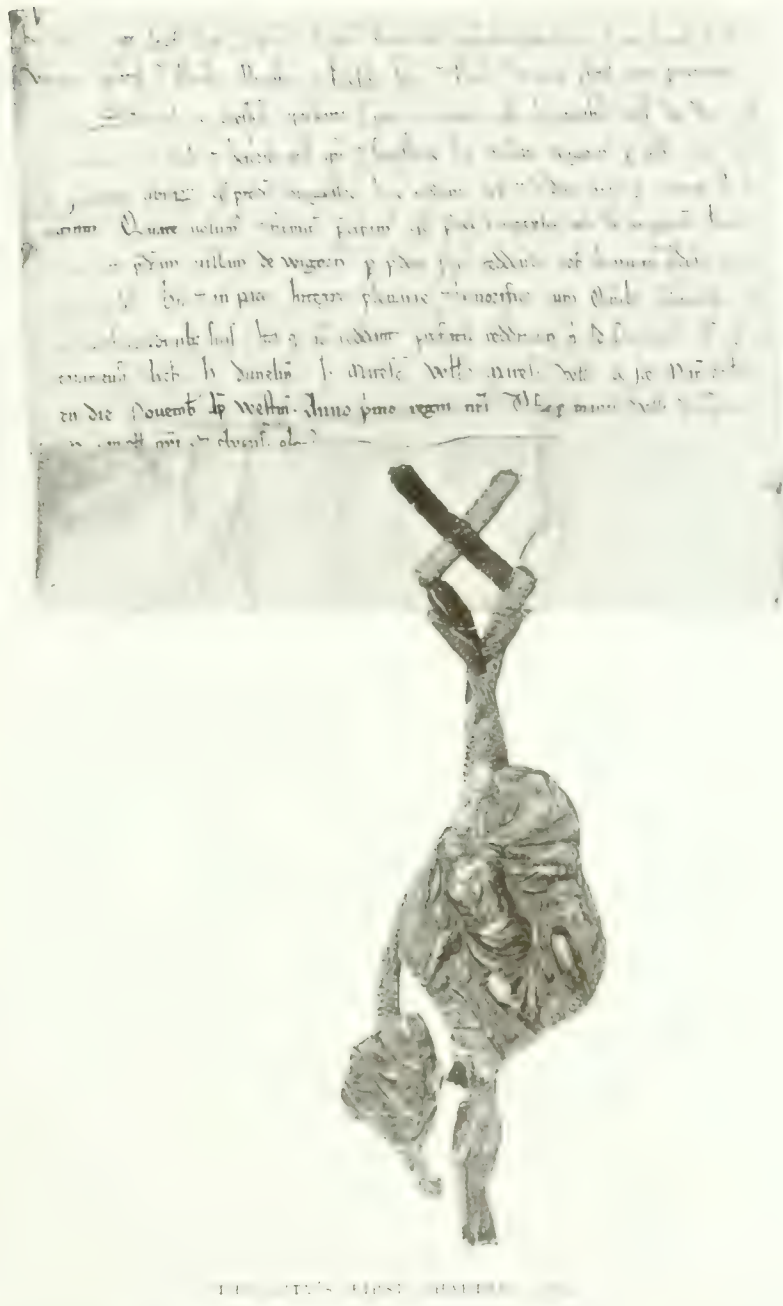
PHILIP AND MARY'S BATTLE TO THE CITY, 1544

to a ford. This ford was an ab-important place, especially to the Goidels, who were the old inhabitants, as by commanding this they were able to keep in check their enemies, the Brythons. So it is presumed that near the head of the ford on the east bank a rude shelter was erected as a watch-place against invasion. It is probable that the shelter developed into a dwelling-place, and so gradually became a small settlement. Very little is known,

however, of the history at this period, or whether the settlement remained quite small up to the Roman occupation. There is no doubt that the Romans held the ford as the one great central route into Wales, and though Worcester was never a Roman station, or even on any Roman road, but merely a group of huts at the intersection of two important tracks, still the Romans occupied it, as the discovery of coins, pottery, and fragments of buildings goes to



PHILIP AND MARY'S BATTLE TO THE CITY, 1544



THE FIRST GALLIES

proved. The place was not known by any name at this time, and it was only in the seventh century that the first trace of a name appears. This was "Wigeran," or "Wiogeranceastre." Mr. Willis-Bund is of opinion that matters remained up to this period as they had been from the first, and that it was only due to the determined effort to set up Christianity in the county which caused things to alter. Monks at this time were sent out from Whitby as missionaries, and these went north, south, east, and west. The river Severn was the boundary of the missionaries' work in the west, as they soon discovered that the

most convenient spot or centre for their priests was the ford into Wales. Gradually there developed here a Saxon monastery, from the fact that priests came to reside, and as the number of the priests increased, it was found necessary that someone should be appointed in authority over them. Thus a monk from Whitby was sent in the last quarter of the seventh century as Bishop of Worcester.

From this time onwards the place developed, houses and churches were built, and the monastery had lands, tithes, fisheries, and other possessions given to it. Naturally the attention of Welsh and Irish pirates and

the town was so small that a town which had become a county town, and as a result the roads on the town were increased. At length, at the end of the ninth century, King Alfred granted permission for the town to be protected by encircling walls, and these remained until the eighteenth century. The houses at this period, when the walls were built, were all of wood, and owing to this the town suffered frequently from fires; in fact, the city appears to have suffered from fires for a considerable number of years, when, doubtless, much treasure was lost.

It was not till 959, when Bishop Oswald came, that Worcester began to advance. He turned the Saxon monastery into a Benedictine house, and he obtained a royal charter from Edgar granting the bishop complete civic jurisdiction over a large tract of Worcestershire. Administering both ecclesiastical and civil jurisdiction from Worcester, the town became an important centre of local government, while the sheriff (the Crown officer) had his headquarters in Worcester. It is also interesting to know that at this early period there was a mint in the town. Fighting and fires during Stephen's reign did enormous damage to the town, and for centuries, in fact, Worcester seems to have suffered fearfully from continual rebellion and fighting. It was, however, Henry II. who set himself the task of reducing the line of the Severn to obedience, and while at work on this he resided in Worcester. Its importance as a town was fully established, and it was in 1189 that this monarch granted the town its first charter. This charter was confirmed by John, Henry III., and other sovereigns. Philip and Mary also granted a charter in 1554, which declared Worcester to be a city by itself, and incorporated the citizens by the name of "the bailiffs, aldermen, chamberlains, and citizens of the city of Worcester." James I. in 1622 confirmed all previous charters, and constituted Worcester a county by itself. This was the governing charter until 1835. Like all Corporations, Worcester has its insignia, charters, seals, and some plate. As to when the use of insignia, such as maces, swords of state, mayors' chains of office, and other emblems so often seen in connection with civic state, came into being, it is not very easy to fix.

One of our greatest authorities on the subject of insignia, the late Mr. Llewellynn Jewitt, whose researches on the subject have been so admirably embodied, edited, and completed with additions by Mr. W. H. St. John Hope in two volumes — *The Corporation Plate and Insignia of Office*, published by Benrose & Sons Ltd.—throws as much light as can be gained on the subject. In addition to the various insignia I have mentioned, it would seem that in

addition to maces, staves of various forms, some dating back to very early days, are still preserved. There were also caps of maintenance, silver and other oars, the latter being emblems of the maritime jurisdiction vested in the Corporations. There were also waits' badges and chains worn by the minstrels of the town, but these have long since been out of use, and are now merely kept as interesting, and often very beautiful, specimens of the silversmith's craft. Then, too, Burghmote horns, by means of which the town councillors were summoned to "motes" or meetings in mediæval times, are amongst the most interesting of the collections. In some towns the council were called together by ringing of bells, and at Worcester the meetings were announced by tolling from the church belfry. But there is no doubt the "horn" is the oldest and original means by which the city fathers were summoned, and this mode dates back to Anglo-Saxon days.

Other objects to be found in Corporation collections are gauges, arms and armour (such as there is at Worcester), and standard weights and measures, while at Bodmin there is an ancient ivory coffer; at Aldeburgh a brass stirrup; at Chichester a mayor's lantern; silver trumpets at Bristol; and the well-known snap or dragon at Norwich. There are also state chairs at Coventry, Lincoln, Northampton, and chairs used by royalty when visiting the town, which are kept and treasured, as is the handsome one at Worcester. Flags and banners are also to be found, relics of municipal pageantry, while the silver racing bells at Carlisle, which were the form prizes first took for horse-racing, the oyster gauge at Colchester, and the city purse of London, gave some sort of concrete idea of the variety of old-time customs. All these emblems are of very great interest, for all had their meanings and uses, many of which customs have long since died out. Worcester possesses two swords of state, four maces, a mayor's chain, and a badge, and the common and other seals. There are also several charters, silver badges with the city arms on, worn on the right arm of the mayor's two officers, who carry staves with silver heads. The Corporation also possess several very valuable pieces of plate and china, though one would naturally expect to find a large collection of the latter considering that Worcester is world-famed for its celebrated porcelain works, which date back to 1751. I have no sort of idea what the Corporation in the fourteenth and fifteenth centuries possessed as regards plate or treasure, but they, like so many other Corporations, parted no doubt with beautiful old cups and tankards in order to purchase maces and modern plate, which could in no way compare in artistic beauty and design with those of the fifteenth and sixteenth centuries. That Worcester possesses two extraordinarily fine silver embossed



A VIEW OF WOLVERHAMPTON, ENGLAND, IN THE 19TH CENTURY.



FIG. 1. THE CHALICE OF 1699.

These are a silver vessel, given to the gift of Mr. Edward Ward, F.S.A., at one time town clerk, who resigned in 1874, and bequeathed to the mayor and Corporation the same, for use as a cup to be used on such civic occasions as they may deem suitable, it being my wish that these valuable vessels, which were made in 1699, should be retained in my possession, the office of town clerk of Worcester, in which I endeavoured faithfully to serve that city, shall be retained by the municipal authorities in memory of my service. The vessel of 1699, I shall hope to give illustrations of in another issue, with a full description of them.

Taking the insignia in their order, the sword of state comes first. The sword of state as an emblem of municipal authority is a very ancient one, though the privilege of having a sword carried before a mayor was granted to but few, the mayor of London being the first to receive the gift of the king, whilst others were privileged by charter to use them. After the seventeenth century no further charters were granted, though swords were

given by individuals occasionally. In the year 1622 Worcester possessed a mayor, recorder, six aldermen, a sheriff, town clerk, four auditors, two chamberlains, etc., with a swordbearer, four sergeants-at-mace, and a water-bailiff. The sword then in use is of sixteenth-century date, and has a pear-shaped pommel with quillons swelling out at the terminals. The grip is bound in leather, and on the scabbard of black velvet is a shield of arms. It is now the mourning sword, and not in very good condition. How the Corporation came to possess this sword I am unable to trace, though it was probably bought.

The principal sword is one of later date (1690), and is a very imposing-looking weapon measuring 4 ft. 5 $\frac{3}{4}$ in. in length. It has a silver-gilt hilt, and on the pommel are the city arms. The guard is ornamented with figures of Justice, fruit, and flowers, and in the centre are the arms of William III. The blade



FIG. 2. THE CHALICE OF 1699.

The City of Worcester



WORCESTER CHINA COMPOTE

is also engraved with the royal arms of the same monarch, and those of the city. The scabbard is covered with crimson velvet with silver-gilt lockets. The first bears the city arms; the second the arms of William III.; the third the letters G. R. in monogram, and below, on one side, "Samll Taylor Esq^r Mayor 1732," and on the other side, "J. Saunders, Sheriff 1732"; on the fourth and fifth are the city arms; on the sixth the royal arms; and on the seventh and eighth figures of Justice. The chape bears the city arms surmounted by a figure of Justice. The maker's name is Peter English, and his mark a king's head crowned in profile to the left. The arms of the city as given in the Visitation of 1563 are *quarterly sable and gules a tower and castle argent*. In the later visitations of 1632 and

1682 a second shield is given—*argent a fesse between three pears sable*. Thus Worcester was empowered by charter of James I. to have a sword-bearer and "one sword in the sheath, and in comeliness and beauty as it shall please the mayor," which was to be carried whenever it hath been customary in times past for the maces to be borne before the bailiffs. The actual number of swords of state in England and Wales is forty-six, distributed amongst thirty-one cities and towns. Of these only ten cities have more than one sword, Worcester being one. Swords, being symbolical of certain jurisdiction derived from the Crown, should bear the royal arms like the mace, but no sword, unless given by the king or granted by royal charter, should attempt to carry the royal arms.

The maces, of which there are four belonging to



TWO WORCESTER CHINA PUNCH BOWLS



MADE BY PETER ENGLISH



SHIELD OF WOOD THE BOW WITH PORTRAIT OF GEORGE III.

These, under the following order of December 19th, 1760, were purchased:—"Ordered that the Chamberlains with the approbation of the Mayor and Justices Do Exchange so much of the old Plate and Maces belonging to this City as will purchase new Maces, and that the same be provided with all convenient speed." This, then, is where some of the old plate went, viz., in assisting to purchase new maces, which, in my opinion, are far from being the most attractive I have come across. They are $27\frac{1}{2}$ inches long, and have plain shafts, divided midway by a knot. The heads are urn-shaped, and have the city arms on one side and the royal arms on the other. The crown is clumsy, while the cap almost fills up the spaces under the arches. These maces are therefore partly made up from older ones, and possibly parts of the metal date back to the reign of Edward IV.,

as it would appear maces were borne, according to an old indenture, in 1462. In this indenture, made "betwene the prior and convent of the monasterie of the Cathedrall Church of our Ladie of Wyre- cester on the oon parte and the bailiffes and comonaltie of the Cytie of Wyre- cester on the other parte . . . ye saide prior and convent have gyven lycense and graunted to ye saide bailiffes and comonaltie that the saide bailiffes and theyr successors of the seyd cyttie . . . shal have thyer maces borne before them by their serjeaunts when they comyn in the seyd monastrie and Cathedrall Church." This privilege was granted by the prior and convent in return for being allowed by the citizens to lay water-pipes through civic territory from a well at Henwick to the monastic conduit. It would be interesting to know what these early maces were like, and whether they were the same ones where James I. in



"LES DEUX AMIES

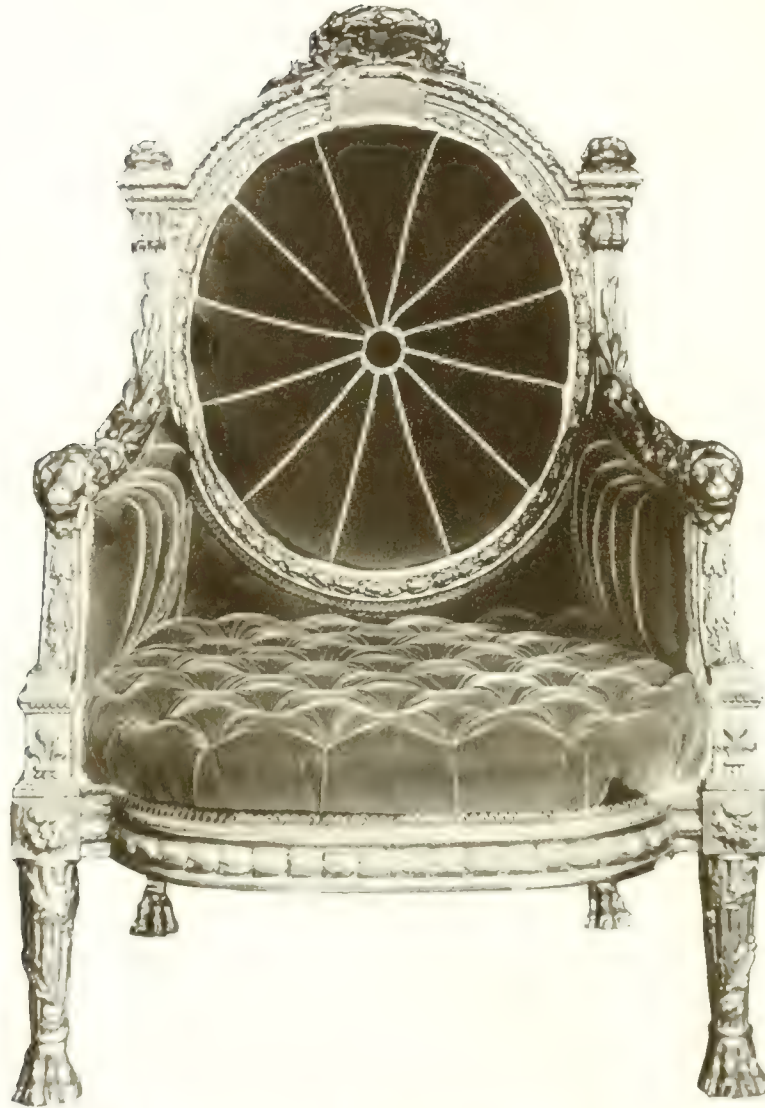
BY AND AFTER J. R. SMITH



INTERIOR OF WORCESTER BOWL WITH PORTRAIT OF QUEEN ELIZABETH II

his charter grants leave to appoint four sergeants-at-mace, who "shall bear maces silvered and gilded, and with the sign and arms graven and decked of this our realm of England." These maces, it further adds, are to be carried before the king, his heirs, and his successors by four aldermen, and before any other member of the royal family by the mayor and three of the aldermen. The chain of office of the mayor is a somewhat solid and massive affair of gold, consisting of a number of oblong links. The badge has in enamel the city arms encircled by diamonds, with the motto, "Civitas in Bello in Pace Fidelis." These were given to Mr. A. C. Sheriff, mayor in 1864, to be worn by himself and his successors. There is nothing to be said further regarding the chain, except that Messrs. Hunt & Roskell, who made it, might easily have found a design for a lighter and more artistic collar of office. I am inclined to think that much too

great importance is made in regard to mayoral chains. These in reality have no especial significance, and any town or mayor is at liberty to assume them, and select any sort of pattern, no matter how hideous and vulgar that may be. Swords of state, caps of maintenance, and maces all have their significance, and their origin is extremely ancient. But chains are merely personal adornment, and mark out the wearers as being persons in some sort of official position. In early days it was the custom for every person of any dignity to wear a chain: but in time even this went out of fashion, though the custom survived among persons of official dignity. Very few mayors' chains were worn before the eighteenth century, and the first worn was bequeathed by Sir John Alen in 1545 to the Lord Mayor of London. This chain was a knightly collar of SS bestowed on him by his sovereign, and consequently he had no right to dispose of it to be



CHAIR OF STATE USED BY QUEEN VICTORIA WHEN AT WORCESTER

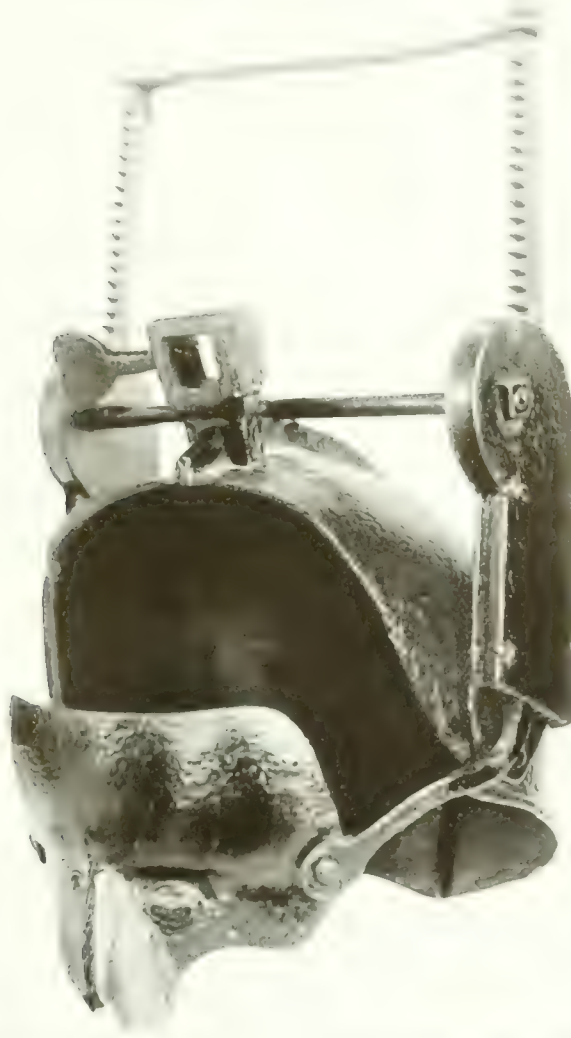
A CHAIR OF STATE, USED BY QUEEN VICTORIA. This collar is still kept, and is thought to be the oldest collar of SS now in existence. Certain it is, however, that the first collars worn by mayors were simple and of wood, with a more than a foot of a great number of the modern affairs, which, in many cases, are bedecked with tablets, shields, monograms, dates, names, and devices, all of which help to make them look clumsy. Worcester possesses several seals, such as the Common Seal, Statute Merchants', Mayor's Seal, and Clothworkers' Company. There are also several old wax impressions of seals of great interest attaching to various charters. These latter are, of course, state seals of various reigns, of one of which I give an illustration. It, happily, is in good preservation, though I so often find these valuable old impressions are broken or cracked, and

in some cases almost gone altogether. A great deal might be written on the subject of seals, for from earliest times they have been of great importance, especially in those days when by no means everyone was able to write. The seal then took the place of a signature. At any rate, cities and towns have had a prescriptive right, since their days of corporate existence, to the use of a common seal, which they are at liberty to break or change as they will. Exeter, for instance, has its seal dating back to 1180; Ipswich to 1200; while the Southampton, Gloucester, Oxford, Canterbury, Pevensey, York, Winchester, Scarborough, London, Wells, Carlisle, and Salisbury seals all date from the commencement of the thirteenth century. These were mostly round, and in important towns were double, formed of two dies or matrices, called the seal and counterseal.

The City of Worcester

The object of the counterseal was to prevent improper or fraudulent removal of an appended seal to another document. The device for seals of maritime towns was usually a single-masted ship of the period, with furled sail and manned. Inland towns such as

inhabitants to put round the town for their protection in the ninth century. It will be noticed that the cross at the commencement of the legend is the cross on the top of the steeple. It is a very interesting old seal, and probably came into use about the



OLD'S CREDIT FOR WOMEN

THE TAIL OF THE MOUTH IS MISSING

Worcester displayed a building, castle, tower, or gateway. Later on a shield of arms was adopted, while figures of saints, plants, heads, and birds were introduced; but very few seals have now counterseals. The matrices have generally been of latten or brass, or copper-gilt, though in some of the wealthy cities silver was used. The common seal of Worcester is of late twelfth-century date, and is circular, $2\frac{1}{2}$ inches in diameter. It is of latten, with a loop at the top for suspension, and there can be little doubt it is one of the very earliest of all city seals. The device represents a church or cathedral inside a wall, evidently the city wall, which King Alfred permitted the

time the first charter was granted to the town by Henry III. If so, this would be in 1189, though it is said the "Faithful City" of Worcester was constituted a city by Wolthere, King of Mercia. Now, Mercia was the last formed of the kingdoms into which the Saxons and Angles divided England after the conquest and expulsion of the Britons, and occupied the central part of England. According to this, Worcester was a city in the fifth century, though I am inclined to believe there is not much evidence to support the statement. The bailiff's seal of equal date with the common seal has disappeared, but was circular, $1\frac{1}{4}$ inches in diameter, its device consisting

... and last taken ... statute ... must have been very similar to the Statute Merchants' seal, which was granted with the charter of Richard II. in 1395. This charter empowered the city to take recognizances under the statute of Acton Burnell, and ... James I. The Corporation's matrix now in their possession is of a later Statute Merchants' seal, with the date 1654. It is $1\frac{1}{4}$ inches in diameter, and has an embattled gateway with closed doors between two hop plants. The mayor's seal has two city shields combined. It is oval in shape, and of silver, $1\frac{1}{8}$ inches long, and bears on an elaborate cartouche the castle, as in the older arms, and the later arms on a canton, these latter ... *argent a fesse between three pears sable*. The translation of this heraldic language means: *argent*, the shield or background is silver; a *fesse* means a broad band crossing the shield horizontally, and possessing the third part of it; the three pears speak for themselves, while *sable* shows that they are black. This part of the seal appears on one end of the double silver seal of the Clothiers' Company, whose arms,

impaling those of the Weavers' Company, appear on the other end. The company's seal dates possibly to 1590, when Elizabeth granted a charter to the "mysteryes or faculties of weavers, walkers, and clothiers."

The study of heraldry is most fascinating, and, once mastered, helps enormously to add to the interest in either seeing or reading about old arms, which, no doubt, had far greater meaning and importance than most of us to-day can estimate. In this century it is quite common to find those families who have every right to use arms or crest doing all they can to hide the fact. On the other hand, one finds those who have little if any sort of right to use those emblems (which at one period were so much in use—and for a good reason) making a display on all their newly-acquired possessions, and to a degree which, no doubt, has caused those truly entitled to bear arms to recede into the background. Crests and arms belong to another and bygone day. To-day they mean nothing, though the *nouveau riche* appear to think the acquisition of such to be absolutely indispensable to wealth and respectability.



Old Furniture

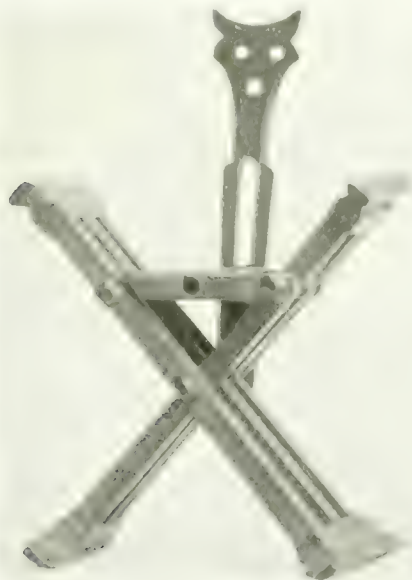
Dr. Albert Figdor's Collection of Dolls' Furniture, Vienna Part II. By Amelia S. Levetus

CHAIRS, like bedsteads, have a peculiar history, and a most interesting one it is too; but here is hardly the place to discuss it. Those in Dr. Figdor's collection are of three nationalities—Italian, Dutch, and German. No. xviii. (8 cm.) shows two folding, or, as they are called in Germany, "scissors" chairs. They are of Italian descent, though it is probable they were brought into existence in Nuremberg, Augsburg, or perhaps even in Ulm. It must be remembered that there was a high-road from Italy to Germany from the earliest times, and these countries were in close connection with one another. The arts and crafts of one nation found their way to other lands, and the forms of the Italian furniture were not unknown to the Germans. Nos. xix., xx., xxi., and xxii. are all beautiful specimens of Italian forms, though we do not know their exact origin. No. xxiii. is Italian, and probably of the early seventeenth century, or perhaps even late sixteenth. Arm-chairs were fairly frequent at that

time. The Dutch chair (No. xxiv.) is exactly like one to be seen on an engraving by Van Ostade, representing little girls playing with their dolls and other toys. It bears a curious resemblance to the Buckinghamshire chair. No. xxvi. is of Dutch origin. Nos. xxvii., xxviii., xxix., xxx., and xxxi. are German, and all date from the sixteenth century. All these chairs are perfect in design and construction, and alone would help us to gain an idea of the forms in vogue in the three different countries at one and the same period. They, like all the other objects here reproduced, have laughed at three hundred years of wear and tear.

Height of Chairs:—No. xix., 10 cm.; No. xx., 8 cm.; No. xxi., 10 cm.; No. xxii., 8 cm.; No. xxiii., 8 cm.; No. xxiv., 9 cm.; No. xxv., 8 cm.; No. xxvi., 8 cm.; No. xxvii., 8 cm.; No. xxviii., 9 cm.; No. xxix., 8 cm.; No. xxx., 9.5 cm.; No. xxxi., 10 cm.

The bird-cages (No. xxxii., which measures 8.7 cm. by 10.5 cm., and No. xxxiii., which measures but 5 cm.



NO. XVIII. DOLL'S FOLDING CHAIRS



ITALIAN



NOS. XIX. AND XX. DOLLS' ARM CHAIRS

ITALIAN



NOS. XXI. AND XXII. DOLLS' ARM CHAIRS

ITALIAN

EARLY NINETEENTH CENTURY

Dr. Albert Figdor's Collection of Dolls' Furniture

by 6 cm.) tell their tale of children's love for birds. In the old prints the Child Jesus is represented playing with birds—probably the doves, as the emblem of peace. Dr. Figdor has a primitive painting on wood by some unknown artist of the end of the fifteenth century, descriptive of the Child in His cot eagerly watching the angels coming to and fro and bringing Him toys from heaven, while the Holy Mother is seated near Him with a porringer containing the food she has prepared for her infant Son. There does not seem to have been much change in the form of bird-cages since these here reproduced were made. There is a fine sentiment in the carving on that



NO. XXIII.—DOLLS' ARM-CHAIR. ITALIAN
LATE SIXTEENTH CENTURY

of No. xxxii. It is accurately done, evidently with love, and here, too, as in the other toys, much individual feeling has been shown in the forming of them. No. xxxiv. (7 cm. by 8 cm.)

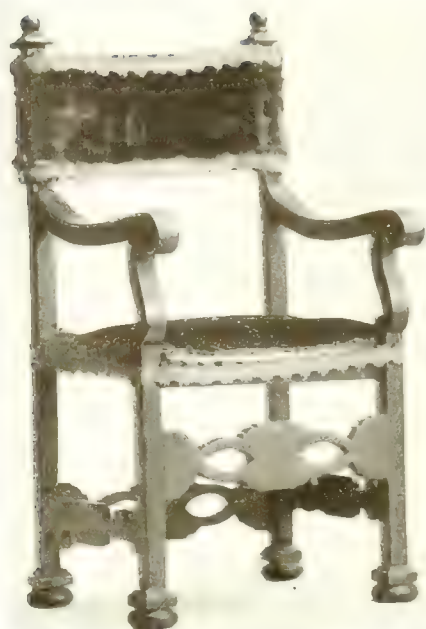
No. xxxv. (height, 11 cm.) is a screw mirror, both in their way well expressed, and showing true feeling for methods of work and material in which to express it.

There are many other articles of wooden furniture in Dr. Figdor's collection, all of them bearing on their face the impress of time and that creative impulse so characteristic of those ages when man evidently delighted in his work, for nothing seems to have been



NO. XXXIV.—DOLLS' MANGLE

NO. XXXV.—DOLLS' SCREW
MIRROR. SOUTH GERMAN



NO. XXIV.—DUTCH ARM-CHAIR
SIXTEENTH CENTURY



NO. XXV.—GERMAN ARM-CHAIR
SIXTEENTH CENTURY



NO. XXVI.—DUTCH ARM-CHAIR
SIXTEENTH CENTURY



NO. XXVII.—GERMAN CHAIR
SIXTEENTH CENTURY



THE PARACHUTE

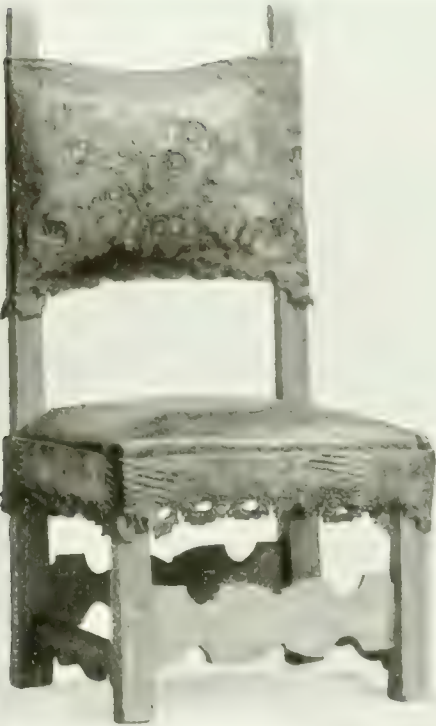
From the original drawing by Mrs. J. H. B. in the possession of the artist.



NO. XXVIII. ARM CHAIR
COVERED WITH GOBLINS TAPESTRY



NO. XXIX. CHAIR
UPHOLSTERED IN RED VELVET



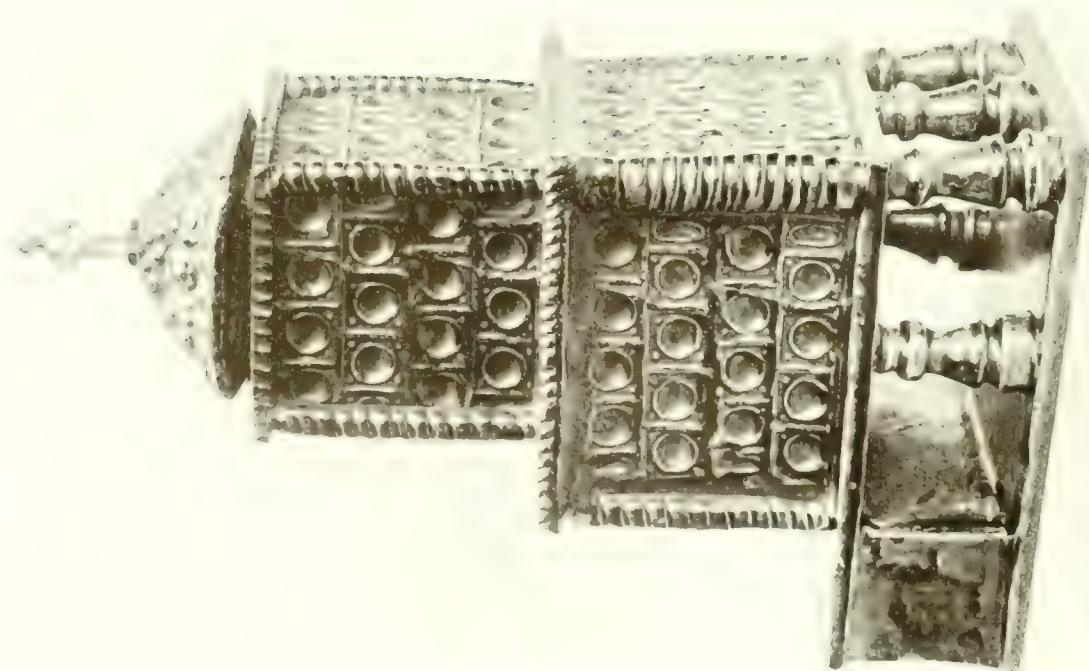
NO. XXX. CHAIR
MOUNTED WITH STAMPED LEATHER



NO. XXXI. CHAIR
UPHOLSTERED IN RED VELVET



NO. XXXVII.—BLACK-GLAZED STOVE
GERMAN
CIRCA 1550



NO. XXXVI.—GREEN-GLAZED STOVE
GERMAN
SIXTEENTH CENTURY

Dr. Albert Figdor's Collection of Dolls' Furniture

too trivial, nothing too small, for him to give of his best. This may also be gathered by a study of the two stoves, No. xxxvi. (height, 26 cm.) and No. xxxvii. (height, 28 cm.). The stove is still a paramount necessity in continental countries, now as then; naturally the dolls' house must be furnished with them. Each room has its own. No. xxxvi. is of a fine deep-green colouring. It is well built, and is almost identical with such now found everywhere in the homes of the peasants in South Germany and the Austrian provinces. The glazing is exceptionally fine and lustrous. We do not know who the maker was, but he must have been in his way a fine artist. No. xxxvii. has another interest, inasmuch as it was not primarily made for a dolls' house, but to serve as a model for larger ones. It is black, the decoration being in gold. Notice the fine architectural stories above, meant evidently to resemble a house with its windows, gables, and pointed roof. The lower part bears on two of its columns the date 1550 and the



No. XXXIII — BIRD-CAGE
CIRCA 1700

GERMAN

work, the same rare quality of workmanship and feeling for design which the craftsmen of those days showed in all their productions, large and small, at a time when machinery was unknown, when man—and woman too—could pause at work, regard it attentively, have an eye for every detail, and take real pride in all he undertook. Everywhere the same efficiency is shown. The standard aimed at was a high

one. The craftsman gave, as it were, of his very self. And surely those who made these things must have loved children. How otherwise could they have spent so many hours of patient labour on these objects destined for their pleasure. Toys were something real to the children, things which initiated them into a greater world. By the possession of small articles, perfect in their workmanship, they were trained to seek for perfection in larger things, trained to a sense of refinement and beauty. Such toys as these in Dr. Figdor's collection will help us to reconstrue the lives of the children, at least of the



No. XXXII. — BIRD-CAGE

SOUTH GERMAN

CIRCA 1550

letters H.G.D. Two of the sides are ornamented with relief medallions of the Emperor Charles the Fifth, who is wearing the famous cap now in the museum in Cluny, without which he never appeared in public. The other two sides show the arms of the family of Nassau-Zweibrücken, for whom the stove was, no doubt, especially made.

In all these toys there is shown the same love of

more favoured class; take us back to those little girls in Ulm, more than three hundred years ago, when they spent happy hours in orderly amusement playing with their dolls' toys and furniture, and so carry us on throughout the generations of other little girls who were to find enjoyment and pleasure in the same things as their mothers and grandmothers had done before them.

FIG. 1
OLIA OF
SPHEROID
FORM



1

FIG. 2
BOWL OF
SEMI-
GLOBULAR
FORM



2

FIG. 3
SHALLOW
BOWL



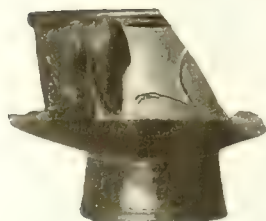
3

FIG. 4
UPRIGHT
VASE WITH
PEDESTAL
FOOT



4

FIG. 5
FRAGMENT
OF TWO-
HANDLED
CUP



5

FIG. 6
GOBLET,
VASE AND
TUG



6



7

FIG. 7. THREE GOBLETS, TWO WITH THE LETTERS "DAMI"
AND ONE WITH THE WORD "VIVATUS"

NO. 1 LEE HAVI WALL MANUFACTURED AT TEZOU

Pottery and Porcelain

"The Roman Pottery in York Museum"

By Thomas May, F.S.A.Scot.

Reviewed by George Clinch

A WORK of unusual and undoubted importance dealing with Romano-British pottery and Roman pottery found in Britain lies before us. This is a recent publication by Mr. Thomas May, F.S.A.Scot., on *The Roman Pottery in York Museum*. It deals in a scientific manner with objects which many collectors value, but perhaps it specially appeals to the museum curator who desires to understand the real significance of the objects in his charge, and to classify, arrange, and label them with scientific precision and accuracy.

It is a well-known fact that potters are to the antiquary what fossils are to the geologist. Pottery fragments are practically indestructible, and incapable of losing their characteristics either of form or fabric. It is not remarkable, therefore, that so much care and attention should have been paid to

fragments, whether prehistoric, Roman, or mediæval. It is certain that in the future antiquaries will need to pay even closer and more minute attention to the subject. Every feature of shape, colour, ornament, or paste has its value in helping to determine age, *provenance*, culture, skill, and a dozen other points as to the remains of antiquity and the people associated therewith, whose traces are found

from time to time in different parts of the country.

It is precisely in this minute and intimate kind of research that Mr. May's work will prove so valuable. He writes with moderation and restraint. His book is the result of great knowledge and extensive experience. He brings to his task a freshness of observation and a keenness of perception only rarely found in the enthusiastic worker.



No. III.—LARGE TWO-HANDLED NARROW NECKED OLLA

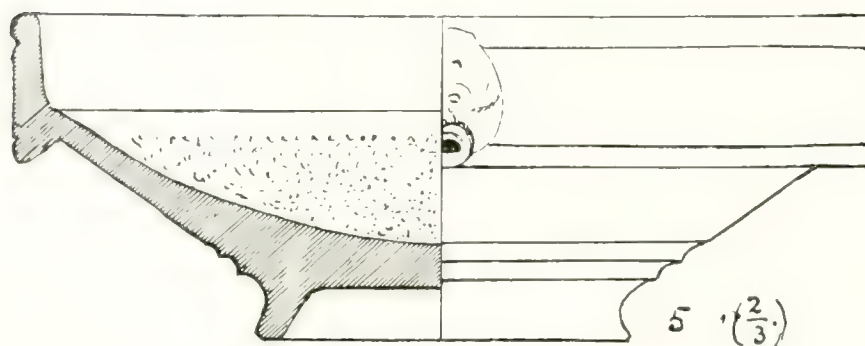
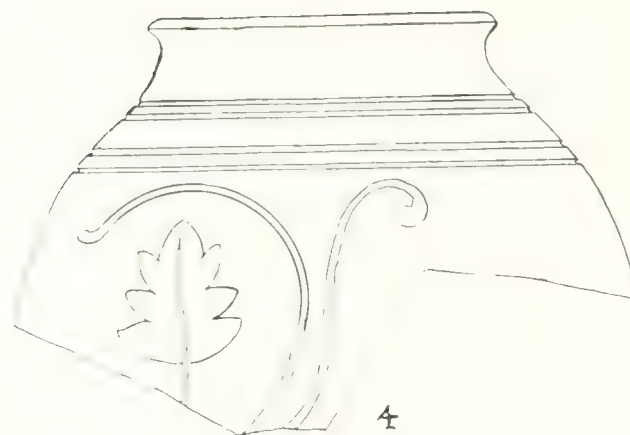


FIG. 4. FRAGMENT OF OLLA

FIG. 5. MORTARIUM

NO. II RED GLAZE WARE MANUFACTURED AT TEZOUN



NO. IV — LARGE PEAR-SHAPED OLLA



NO. V. — PEAR-SHAPED OLLA

"The Roman Pottery in York Museum"

To take a single example. It has been held by every Romano-British antiquary for more than a century that the fragments of Roman pottery found in such remarkable abundance on the muddy foreshore at Otterham Creek and Lower Halstow Creek mark the site of very extensive Roman pottery works in East Kent. Thomas Wright, in his *The Celt, the Roman, and the Saxon*, published sixty years ago, in dealing with this subject, remarks: "There cannot be the least doubt that it is the refuse of very extensive potteries which existed probably during nearly the whole period of the Roman occupation of Britain, and which not only supplied the whole island with a particular class of earthenware, but which perhaps also furnished an export trade. We find," he adds, "urns and other vessels precisely similar to the Upchurch ware in considerable quantity among the Roman pottery dug up in the neighbourhood of Boulogne."

Authority after authority has accepted and endorsed the view which Wright so definitely published, and although in recent years it has been felt that the absence of kilns and the scarcity of wasters (or misshapen pots spoiled in the firing) were unfortunate and disquieting facts, it has remained for Mr. May to face the problem again.* He

* Mr. H. B. Walters, in the preface to his *Catalogue of Roman Pottery in*



No. VII. HONEY POT WITH HANDLES

of deposit which is known to exist near to Tilbury Fort, higher up the river Thames."

The Romans in Britain imported large quantities of pottery of various kinds from the Continent. For this purpose flat-bottomed ships were employed, and flat, muddy coasts were selected as the places of landing the cargo, because the ships could there lie safely

upon the mud without much danger of being injured by the waves or tides. This explanation of the presence of whole and broken pottery at Upchurch, at Tilbury, and possibly even at Pudding Pan Rock, off Whitstable, seems sufficient and satisfactory.

The colour of the Upchurch ware is another point upon which



No. VIII. HONEY POT WITH HANDLES

that it is extremely different from the ware found on the Upchurch foreshore, but thinks it may have been manufactured at Higham.

there has been much popular misunderstanding, and Mr. May very properly draws attention to it. The antiquaries who lived in the days of Charles Roach Smith attributed the black, grey, and drab colouring to the presence of soot and fine particles of carbon arising from the use of smother-kilns in the firing of the ware. Mr. May points out that this is incorrect. Soot and carbon could not produce a permanent colouring. The substance actually producing it was black iron oxide and ferro-silicate, both of which could be produced naturally in the smother-kilns mentioned.

It will be observed that Mr. May's discoveries and theories are given with restraint and modesty not always found in the pronouncements of modern archæological authorities. His book, which is primarily concerned with the Roman pottery preserved in the museum at York, really embraces a far wider field, and deals, to a large extent, as the heading of the pages indicates, with Roman pottery found in Britain.

We have rarely read a book of such modest pretension which contains so much in the way of precise and concentrated information, and we cannot help feeling that the author has done himself and his intimate knowledge an injustice by undue compression.

By the courtesy of the author and the Yorkshire Philosophical Society, we have been permitted to use several of the illustrations which adorn Mr. May's book, and the following are a few notes upon them.

No. i.—(1) An olla of spheroid form with incised pattern in star-like form (Lezoux); (2) a bowl of



12

NO. VI.—PEAR-SHAPED OLLA

semi-globular form with incised ornament (Lezoux); (3) shallow bowl of Lezoux fabric; (4) upright vase with pedestal foot; (5) fragment, including base and one handle, of two-handled cup; (6) goblet, vase and jug.

The three vases at the bottom of the figure show:—

(a) A small bulbous goblet with the letters DAMI in white slip; (b) a similar vessel with the word VIVATUS; (c) a similar vessel with the letters DAMI.

No. ii.—(4) Fragment of olla; (5) mortarium, the inside studded with grains of quartz.

No. iii.—(7) Large two-handled olla, ornamented on the shoulder with two

frilled cordons, one above and the other between the handles.

No. iv.—(8) another example without handles and ornament.

Nos. v. and vi.—Two ollæ of more pear-shaped form and without handles.

Nos. vii. and viii.—Honey pots, each provided with handles, not perhaps for carrying, but for the securing of some covering over the mouth intended for the security, either from leakage or theft, of the contents.

In bringing this inadequate notice to a conclusion, it is impossible to avoid the remark that, whilst the contents of the volume are of the greatest value to archæologists and collectors, a more orderly arrangement, an index, and many more illustrations are desirable, so that everyone interested in the subject, whether expert or elementary students, may quickly and easily grasp the essential facts. It is inconceivable that a second and an amplified and revised edition can be long delayed.





"VENUS DISARMING LOVE"

BY FRANÇOIS BOUCHER

Collection of Mr. Alfred d. Rothschild

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (No. 52).

DEAR SIR,—I am sending you a photo of an oil painting of which I should be very pleased if you could give me some information. The date written on the back of the photo is on a piece of paper on the back of the frame of the painting. I may say that we have tried to establish the painter's name, but cannot find a record of the picture anywhere, so thought THE CONNOISSEUR might be able to help.

Oil painting 6 ft. 5 in. by 4 ft. 6 in., entitled *The Banquet of Venus*.

Written on paper on back of frame the following

The Banquet of Venus
by Titian Vecellia
1498
in the manner of Giorgione
Vide Lights in Art, Venetian School.

I am, yours faithfully, C. Z. TAYLOR.

VAN DYCK'S "DÆDALUS AND ICARUS."

DEAR SIR,—Where is Van Dyck's large picture of *Dædalus and Icarus* mentioned in Smith's *Catalogue Raisonné*, page 103 (No. 365)? Were there any early copies of this picture made? Who is the greatest present English authority on Van Dyck?

Thanking you beforehand,

I am, dear Sir, yours truly,

H. (MRS. C.) WILLIS-FLEMING.

UNIDENTIFIED PORTRAIT (No. 53).

SIR,—The accompanying portrait was acquired in India. The late owners have had it over sixty-five years. It was left to them by an aunt, who called it Van Tromp. Neither the subject nor painter have been definitely identified. Some English authorities thought it might be Dutch; but the director of the Rijks Museum recommended research among English naval portraits, as it might be an Englishman serving



(52) UNIDENTIFIED PAINTING.



(53) UNIDENTIFIED PORTRAIT

in India about 1710-1730. It appears to bear a powerful resemblance to the Byngs, and notably to Admiral John Byng and Viscount Torrington. Further research tends to show that only the Byngs, Anson, and Warren wore similarly braided tunics. The National Portrait Gallery possesses a small undated print of Anson about 1730 *in this identical uniform*. Through the courtesy of Lord Torrington, I was able to see the Byng portraits at Yates Court. The technique of the picture is, however, more Dutch than English. I have it here in London, and would show it to any readers who desired to see it. Any information you can give me as to the painter or subject would be much valued.

Yours truly,
E. G. P.

LEEDS MEDALLION

DEAR SIR,—It is to be regretted that the appellation "old" must be withdrawn from the Leeds black basalt medallions illustrated in the April CONNOISSEUR. Conclusive evidence has been kindly supplied by a correspondent, who knows the man who made

them. I am informed that the maker sold them as his own productions, but it appears that, as they got on to the market, they have been bought by collectors as being products of the old pottery, and probably dealers have sold them innocently as such. However, this would not have been possible if the maker had stamped them with his own name in addition to the "Leeds Pottery" stamp.

For the guidance of collectors it might be as well to state that the medallions were made in various sizes, also as rectangular plaques, and some black basalt figures have been made. They have also been made in white or cream ware. I understand that the manufacture of the black basalt is now discontinued, but the cream ware is still being produced.

Yours truly,

THE WRITER OF THE ARTICLE.

GEAVES'S "HISTORY OF THE WORKS OF REYNOLDS."

DEAR SIR.—I am very anxious to make an important correction in my *History of the Works of Sir Joshua Reynolds*, and if you will kindly grant me a



(40) UNIDENTIFIED PORTRAIT

little space, it will attain greater publicity in the art world than through any other medium.

On page 442, under the portrait of Lady Harriet Marie Harris, I state "the picture was sold by the Earl of Malmesbury to Charles G. Wertheimer in 1898." This information was given to me by Mr. Wertheimer himself; but I have since found that it is not correct, for the work was never sold, and is still in the possession of the present Earl of Malmesbury. I believe Mr. Wertheimer commenced some negotiations on the subject, but they were never carried out, and the picture was returned to the late Earl, who had decided not to part with it.

Yours faithfully,

AIGLETON GRAVES.

UNIDENTIFIED PORTRAIT (No. 54).

DEAR SIR,—Will you be so kind as to invite the assistance of the readers of *THE CONNOISSEUR* to identify the portrait of the French School of the eighteenth century of which I enclose you a photograph. The painting measures 38 in. in height and 31 in. in width. It has been suggested that it very much resembles the paintings of Hyacinthe Rigaud.

Yours faithfully,

N. E. D.

PAINTING OF "THE GUARDIAN ANGEL" (No. 55).

DEAR SIR,—Herewith I enclose a photograph of a picture named *The Guardian Angel*, the history of which and the artist's name I am anxious to find out. The painting is about 33 in. by 24 in., and is on canvas. Can any of your readers enlighten me?

Yours truly,

C. E. MILLER.

P.S.—It is believed this painting is the work of an Old Master.

UNIDENTIFIED PORTRAIT (No. 40).

SIR,—In the July number of *THE CONNOISSEUR* one of your correspondents wishes information as regards an oil painting illustrated in your Magazine. I send the enclosed photo, which is taken from a very fine Wedgwood portrait of Charles Fox in my possession. I think there can be no mistake about the likeness to your illustration.

MAURICE JONAS.

PAINTING ATTRIBUTED TO RUBENS (No. 56).

DEAR SIR,—I should be very pleased to obtain any information regarding an old oil painting of which I enclose a photograph herewith. It has been in my family many years, and we have always supposed it to be a Rubens. On the back of the canvas, which is very frail, there is a portion of old printed paper,



UNIDENTIFIED PAINTING (THE GUARDIAN ANGEL)



(39) UNIDENTIFIED PAINTING

ATTRIBUTED TO RUBENS

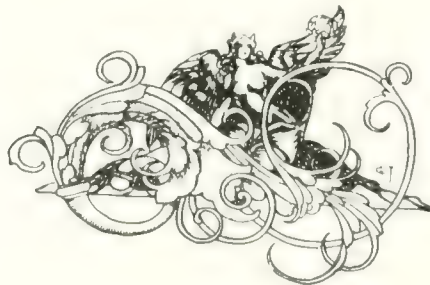
claim, that the picture is a portrait of Helena Fourment painted by her husband, Peter Paul Rubens; but there is no signature visible on the painting. The figures are life-size. The negro's head has a blister over the left eye, as though the canvas had been scorched at some time.

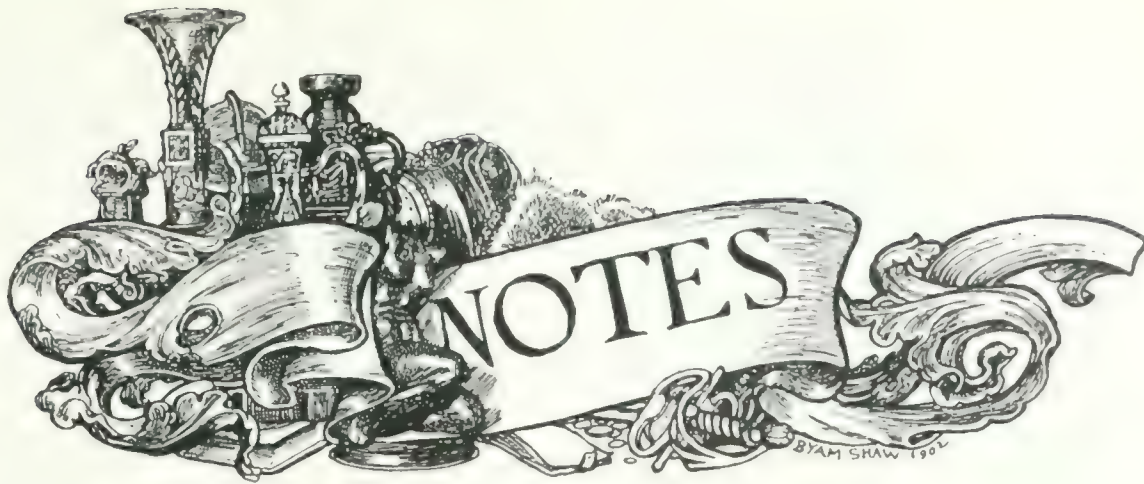
I am, yours truly, E. ROSS.

UNIDENTIFIED PORTRAIT (No. 37, JUNE NUMBER).

DEAR SIR, - "Unidentified Portrait, No. 37," reminds me of Mrs. Lloyd, whose full-length portrait, face in profile, leaning against a tree, is by Sir Joshua Reynolds.

Truly yours, E. TREVELYAN.





WILLIAM MOSSOP BORN 1731 DIED 1803

UNDER the auspices of the Department of Technical Instruction, a series of five public lectures with lime-light illustrations has recently been given in Dublin by distinguished specialists, dealing with the more important exhibits in the National Museum of Ireland. Apart from their educative value and the gratefulness with which they have been received, these lectures have resulted in two important finds. While preparing his paper on the two Mossops—father and son—the noted Irish medallists of the later eighteenth and early nineteenth centuries, Mr. Archibald McGoogan, the well-known landscape painter and antiquary, was lucky enough to discover the whereabouts of a grand-daughter of the younger Mossop, a lady who was obliging enough to place at his disposal two unpublished portraits of the noted

medallists. One is a miniature of William Mossop the elder, and the other an oil painting of William Stephen Mossop. By whom these were executed cannot now be ascertained; but as the younger Mossop was the first secretary of the Royal Hibernian Academy, it is conjectured that his portrait was the work of Rothwell. It is now the good fortune of *THE CONNOISSEUR* to give to the world, for the first time, reproductions of these two valuable portraits. Under the circumstances, it is not surprising to find that Mr. McGoogan's lecture proved highly successful.



WILLIAM STEPHEN MOSSOP BORN 1783 DIED 1817

**Keystones from
No. 4,
Tenterden St.,
Hanover Square**

The keystones illustrated bear the crest of the Hales family, of Hales Place, Tenterden, Kent. The keystones came from No. 4, Tenterden Street, Hanover Square. The

house was evidently built quite at the beginning of the eighteenth century, perhaps by Sir Edward Hales, who was Lieutenant of the Tower under James II., and accompanied him into exile, and was afterwards created Earl of Tenterden by James II. Or it may have been built by his son, Sir John Hales, who owned the property (on which Tenterden Street was built) in 1720. The house and property afterwards was bought by Lord Carnarvon about 1760, who made No. 4, Tenterden Street, his town house. The old deeds, now in the hands of Lord Carnarvon's solicitors, deal more with the land than the actual houses, and we cannot find from them or the old rate books whether the house was ever actually occupied by the Hales family. If descendants of the Hales family exist, they should be interested in the keystones, and also might give us some interesting history of the house.

**Tamworth Castle Millenary
Celebrations**

On July 9th, at Tamworth, Earl Ferrers, in the presence of a large and distinguished company, including



KEYSTONES FROM NO. 4, TENTERDEN STREET, HANOVER SQUARE

eleven mayors of Midland towns and two members of Parliament, unveiled a memorial to Æthelfleda ("The Lady of the Marches"), daughter of Alfred the Great. The memorial stands at the base of the mound upon the

crest of which Tamworth Castle was built. This mound was raised in the year A.D. 913 (exactly one thousand years ago), by order of Æthelfleda, as a bulwark against the incursions of the Danes.

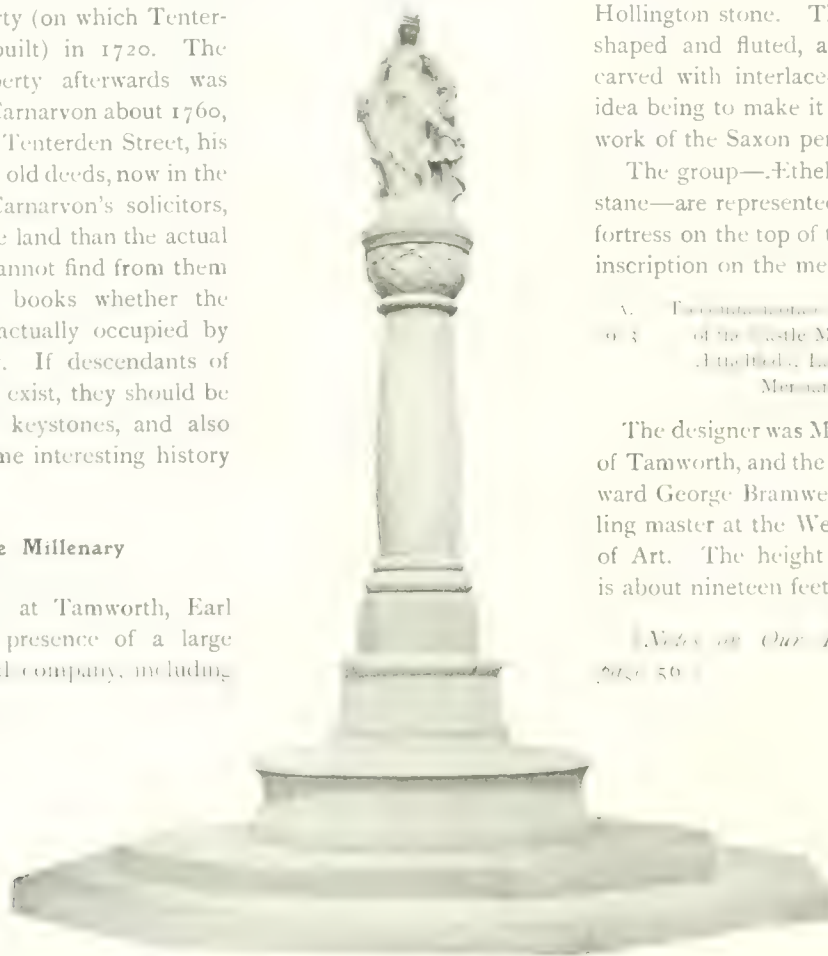
The base of the memorial is of silver-grey Cornish granite. The pedestal and capital are executed in Hollington stone. The shaft is barrel-shaped and fluted, and the capital is carved with interlaced ornament, the idea being to make it suggestive of the work of the Saxon period.

The group—Æthelfleda and Athelstane—are represented as guarding the fortress on the top of the mound. The inscription on the memorial is:—

A. To commemorate the building of the
of the Castle Mound by Æthelfleda, Lady of the
Merians.

The designer was Mr. H. C. Mitchell, of Tamworth, and the sculptor, Mr. Edward George Bramwell, R.B.S., modelling master at the Westminster School of Art. The height of the memorial is about nineteen feet from the base.

*Notes on Our Plates appear on
page 50.*



ÆTHELFLEDA UNVEILED AT TAMWORTH CASTLE, JULY 9th, 1913.
PHOTOGRAPH BY J. W. WATKINS



THE sales of prints during June, though not productive of many sensational items, included a large proportion of important lots, and prices generally were well maintained. At the two days' sale of the collection of Mr. Horace Stone

Engravings Wilcox, of Plymouth, at Messrs. Sotheby's on June 5th and 6th, 304 lots realised £962, towards which £126 was contributed by two pen-and-ink studies by Cesare da Sesto, the other principal items being two open letter proofs by W. Whiston Barney, after R. Cosway, named *Lords George and Charles Spencer*, £45, and *Lady Caroline Spencer*, £19. Richer fare was provided at Messrs. Christie's on June 9th, when the Early English School was well represented. The lots belonging to the late Walter Behrens, Esq., of Manchester, included first state proofs of *Miss Sarah Campbell*, by V. Green, £168; *The Marlborough Family*, large plate, by C. Turner, £68 5s.; and *The Duchess of Buccleuch and Daughter*, by J. Watson, £35 4s.; and *Mrs. Pelham Feeding Chickens*, by W. Dickinson, only state, £367 10s., all after Sir Joshua Reynolds. Amongst the anonymous properties a set of the thirteen *Cries of London*, after F. Wheatley, R.A., printed in colour, and with broad margins, realised £997 10s. For purposes of comparison it may be mentioned that on June 23rd—also at Messrs. Christie's—10 of the ordinary impressions, in bistre—*Knives and Scissors*, *Old Chairs to Mend*, and *Hot Spiced Gingerbread* being missing—brought £75 12s. After Morland there were a number of impressions printed in colours, of which the following may be singled out:—By W. Ward, *Blind Man's Buff*, £136 10s.; *Juvenile Navigators*, £73 10s.; *The Last Litter* and *The Hard Bargain*, £168 the pair; *The Turnpike Gate*, £126; *The Warreners*, £11 15s.; and *The Shepherds*, £69 15s. By P. Dawe, *Children Fishing* and *Children Gathering Blackberries*, £273 the pair. By J. R. Smith, *The Story of Letitia*, set of six, £262 10s., and *Christmas Gambols*, together with the companion plate *Christmas Holidays*, after J. R. Smith, both engraved by the last-named, £346 10s. Other proofs in colour included *Miss Farren*, after Lawrence, by F. Bartolozzi, £388 10s.—an impression in bistre brought £30 9s.; *Master Lambton*, after the same, by S. Cousins, £168—a proof before the title in black brought £105; *Miss Farren*, *Mrs. Siddons*, and *The Duchess of Devonshire*, by Bartolozzi and Tomkins,

after Downman, £189; *Maternal Love* (Mrs. Morgan and child), after Russell, by P. W. Tomkins, £96 12s.; *Morning and Evening*, after W. Hamilton, by Bartolozzi, £157 10s.; *Mrs. Fitzherbert*, after Cosway, by J. Conde, £89 5s.; *Louisa*, by and after W. Ward, £73 10s.; *The French and English Firesides*, a pair after Ansell, by P. W. Tomkins, £115 10s.; *The School Door* and *The Cottage Door*, after Wheatley, by G. Keating, £141 15s.; *The Sailor's Orphans*, after Bigg, by W. Ward, £71 8s.; *Mrs. Duff*, after Cosway, by J. Agar, £52 10s.; and *The Milk-Woman* and *Woman taking Coffee*, by L. Marin, £157 10s.

Among the impressions in monochrome, not already recorded, the highest price was obtained for a proof before any inscription of W. Ward's plate of *The Frankland Sisters*, after Hoppner, which realised £997 10s., a good price, but only two-thirds of the record. Other lots that should be mentioned included *Lady Mildmay*, after Hoppner, by W. Say, open letter proof, £273; *Edmund Burke*, after Romney, by J. Jones, £94 10s.; *Colonel St. Leger*, after Hoppner, by G. Dupont, £94 10s.; *The Promenade at Carlisle House*, after and by J. R. Smith, £105; *William Pitt*, after Lawrence, by C. Turner, proof before letters, £50 8s.; and *Lady Taylor*, after Sir J. Reynolds, by W. Dickinson, impression with uncut margin, £57 15s.

Messrs. Puttick's sale on June 13th was wholly of modern engravings, and on the whole the prices were moderate. The following were among the original etchings sold, all being signed proofs. Andrew F. Affleck, *Monastery of St. Jerome*, Bellem, £4 5s.; and *Toledo*, £5 10s.; Frank Brangwyn, *Breaking up of the "Duncan"*, £13 2s. 6d.; and *Cannon Street*, £12 1s. 6d.; Hedley Fitton, *Via del Girolam*, £11 11s.; *Aisles of Chartres*, £17 17s.; *John Knox's House*, Edinburgh, £13 13s.; and *St. Andrew's Castle*, £10 10s.; Alex. H. Haig, *The Cathedral of Cefalu*, £10 10s.; *The Church of San Francesco at Assisi*, £15 15s.; and *Burgos: The South Aisle*, £8 8s.; and Ernest S. Lumsden, *Menzies and Co.*, £4 5s.

At the sale held by Messrs. Sotheby on June 20th—the pictures in which have already been mentioned—there were some noteworthy items which realised good prices. A feature of the modern taste for old mezzotints is that male portraits, which a few years ago would have been

passed by by the ordinary collector, are now bringing prices consistent with those attained for likenesses of members of the fairer sex. Thus on the present occasion an early impression of *Sir Hyde Parker*, by J. Walker, after G. Romney, realised £225, whilst at the same sale-rooms on June 18th a proof before letters of *Lord Newton*, by C. Turner, after Sir Henry Raeburn, brought £450. Other high prices were attained by *Mrs. Davenport*, by J. Jones, after G. Romney, early impression of the only state, £225; *Le Concert*, by A. J. Duclos, after A. de St. Aubin, finished proof before letters and before coat of arms, supposed to be a unique impression, £300; *Saturday Morning*, by T. Burke, and *Sunday Morning*, by W. Nutter, both after W. R. Bigg, the pair, printed in colours, £200; *Blue-eyed Susan*, after H. Bunbury, by W. Dickinson, in colours, £98; *The Horse Feeder*, after G. Morland, by J. R. Smith, in colours, £74; *The New London Royal Mail (Liverpool and London)*, by C. Hunt, aquatint printed in colours, £23; and *Mrs. Fitzherbert*, after R. Cosway, by J. Condé, printed in colours, £160. A complete set of the 22 plates of Constable's *English Landscape*, by David Lucas, with an additional plate of *Salisbury Cathedral*, small, all proofs before letters, and in the original wrappers, brought £160; and a proof of *The Rainbow, Salisbury Cathedral*, by and after the same, with title in etched letters, £41. At the same sale a collection of proofs of some of the principal plates by S. Cousins, belonging to the late Francis Hepworth, Esq., were disposed of. They included the following proofs:—After Sir Thomas Lawrence, *Miss Croker*, before the title, £60; *Lady Dover and Child*, before title and publication line, £42; *Louisa Countess of Durham*, before all letters, £146; *Countess Gower and Daughter*, with first publication line and before title, £80; *Countess Grey and Children*, before title and publication line, £80; *Elizabeth, Countess Grosvenor*, the uncut plate before title, £52; *Master Lambton*, before the title, £63; *Miss Julia Macdonald*, with first publication and before title, £26; *Lady Peel*, before title, signed, £58; and *Miss Julia Peel*, before title, £62; after Sir J. Reynolds, *Georgiana, Duchess of Devonshire*, artist's proof, £18, and *Mary Isabella, Duchess of Rutland*, artist's proof, £16; and after C. M. Dubufe, *La Surprise*, proof before all letters, £25. All the foregoing were signed by the engraver.

The rage for colour-prints shows every sign of continuing. At Messrs. Christie's on June 23rd a number of examples after Morland, Ward, and other painters realised prices which even a year or two back would have been received with incredulity. Some of the principal items included:—After George Morland, *Cottagers and Travellers*, £588; *Children Bird-Nesting*, £210; *The Storm and The Dram*, £126; *A Visit to the Boarding School* and *A Visit to the Child at Nurse*, £273; and *The Peasants' Dance*, by W. Ward, £115; *Children Playing at Soldiers*, by G. Keating, £231; *Morning*, or *The Peasants at Sport*, by J. Grozer, £378; and *A Party Angling*, by Keating, and *The Angler's Repast*, by W. Ward, after the same, £115; *The Peasants at Sport*, by J. Grozer, £378; and *A Party Angling*, by Keating, and *The Angler's Repast*, by W. Ward, after the same, £115.

by himself, £178 10s.; *Compassionate Children*, by W. Ward, £157 10s.; *Haymakers*, by W. Ward, £152 10s.; and *Disobedience in Danger* and *Disobedience Detected*, by W. Barnard, £147. After Reynolds, *The Affectionate Brothers*, by Bartolozzi, £147. After W. Ward, *Morning, or the Reflexion*, by J. Grozer, £96 12s. After the Rev. M. W. Peters, *Sophia*, by James Hogg, £183 15s. After H. Thomson, *Crossing the Brook* (Lady Leicester), £252. After W. Owen, *The Cottage Door*, by H. Meyer, £89 5s.; and *The Road Side*, by W. Say, £115 10s.; and after Bigg, by W. Ward, *The Romps* and *The Truants*, £210. A number of sporting prints which were included in the sale also realised good prices. Amongst these may be mentioned the set of eight aquatints of *Fox Hunting*, engraved by H. Alken, after W. P. Hodges, with the rare supplementary plate, and the lithographic title-page of *The Sportsman's Arms*, in the original paper covers, £315; *A Sporting Tandem* and *Something Slap*, by Hunt and Reeve, after H. Alken, in colours, £40 19s.; *Mail, Stage, and Tandem*, a set of three in colours, £100 16s.; *Going Out, Finding, Coursing, and The Death*, after R. Jones, a set of four printed in colours, £131 5s.; *Quicksilver Royal Mail*, after Pollard, by C. Hunt, in colours, £37 16s.; *The Procession "ad Montem,"* by and after J. Pollard, in colours, £36 15s.; *The Taglioni Windsor Coach*, after J. Pollard, by R. G. Reeve, in colours, £29 8s.; *Tandem*, after Pollard, by J. Gleadah, in colours, £25 4s.; *Easter Monday, Epping Forest*, by and after J. Pollard, a pair in colours, £54 12s.; and *King George IV. leaving Carlton Palace for Windsor*, by T. Sutherland, in colours, £30 9s.

At Messrs. Puttick's on June 30th *Les Hazards Heureux de l'Escarpolette*, by N. de Launay, after J. H. Fragonard, 1st state before title and arms, brought £105; *Pomona and Ceres*, by Bartolozzi, after Cipriani, the pair in colours, £78 15s.; *Princess Frederique Louisa Wilhelmina*, by P. Descourtis, after Hentzl, and *Toselli*, proof before letters, with uncut margins, printed in colours, £141 15s.; *Mrs. Bradyll*, by Samuel Cousins, after Sir Joshua Reynolds, proof before the Association's stamp and inscribed private plate, £43 1s.; and an artist's proof of *Mrs. Home Drummond*, by H. Scott Bridgwater, after Raeburn, £10 10s.

It was through the late Mr. T. R. Way and his father that Whistler commenced to practise in lithography. It was therefore to be expected that the collection of Mr. Way, junior, which was sold by Messrs. Sotheby on July 1st, should contain a large number of lithographs by the Anglo-American artist. Some of these realised high prices, among the more noteworthy being:—*Limehouse* (No. 4 in Mr. T. R. Way's catalogue), 2nd state, £12 15s.; *Notion* (8), £24; *The Tower* (125), £7; *Portrait of Walter Sickert* (79), 1st state, £17, the same in later state, £14; *La Robe rouge* (68), £14 15s.; *Lady Haden* (143), £31; *Little Dorothy* (115), £17; *Portrait of Miss Howells* (75), £16; *The Broad Bridge* (8), £29; and *The Tall Bridge* (9), £15.

A little while before THE CONNOISSEUR extra number of the "Life of James Ward" was published, a connoisseur, who had accumulated what was probably



LADY JERSEY
AFTER A. L. CHALON
FROM THE ENGRAVING BY LEON SALLIS



the finest series of engravings after this artist in existence, explained that he collected "Wards" partly because he did not care to give the high prices demanded for engravings after Morland. At the present time there is practically no difference in the sums realised for fine plates after either artist. At the sale of engravings the property of Edward Walter, Esq., of Croft House, Croft, Leicester, which took place at Messrs. Christie's on July 8th, when a number of choice impressions after the works of the two brothers-in-law were dispersed, the highest prices for individual works were attained by two plates, *A Vegetable Market* and *Outside a Country Alehouse*, both by W. Ward, after James Ward. Each of these impressions, printed in colours, brought £210. Other plates in colours, after the same artist, included *Selling Rabbits* and *The Citizen's Retreat*, both by W. Ward, £210 the pair, £78 being obtained for the same pair in monochrome, and *A Cottager Going to Market* and *A Cottager Returning from Market*, both by James Ward, £210; whilst for an etched letter proof in monochrome of *The Rocking Horse*, also by and after James Ward, £60 18s. was realised. Among the higher priced engravings after Morland were the following:—*The Labourer's Luncheon* and *The Peasant's Repast*, by C. Josi, £115 10s.; *Gathering Fruit* and *Gathering Wood*, by R. Meadows, £175 10s.; *The Drunk*, by W. Ward, £78 15s.; *The Woodcutter*, by W. Ward, £68 5s.; *The Farmer's Stable*, by W. Ward, £147; *The Shepherd*, by W. Ward, £99 15s.; *Breaking the Ice*, by J. R. Smith, £73 10s.; *The Contented Waterman* and *Jack in Bilboes*, by W. Ward, £120 15s.; *The Happy Cottagers* and *The Gipsies' Tent*, by J. Grozer, £315; *Gipsies*, by W. Ward, £94; *The Hard Bargain* and *The Last Litter*, by W. Ward, £136; *Childish Amusement* and *Youth Diverting Age*, by Dickinson and Grozer, £152 5s.; *Children Fishing* and *Children Gathering Blackberries*, by P. Dawe, £199 10s.; *Children Playing at Soldiers*, by G. Keating, £115 10s.; *Blind Man's Buff*, by W. Ward, £141 15s.; *Travellers and Cottagers*, by W. Ward, £315; *The First of September: Morning and Evening*, a pair, by W. Ward, £220; *Dancing Dogs* and *Guinea Pigs*, by T. Gauguin, £189; *St. James' Park* and *A Tea Garden*, by F. D. Soiron, £183 15s.; *A Visit to the Boarding School* and *A Visit to the Child at Nurse*, by W. Ward, £315; and *A Party Angling* and *The Anglers' Repast*, by W. Ward and Keating, £388 10s. After Wheatley, *Rustic Sympathy* and *Rural Benevolence*, by G. Keating, £199 10s.; and *Rustic Hours: Morning, Noon, Evening, and Night*, by H. Gillbank, £210 the set of four.

Among engravings in monochrome after Morland were the following:—By W. Ward, *Blind Man's Buff*, £44 2s.; *Cottagers* and *Travellers*, £71 8s.; *The Farmer's Stable*, proof before letters, £75 12s.; *The Sportsman's Return*, £44 2s.; *The Thatcher*, £48 6s.; and *The Shepherds*, £42; by James Ward, *Sunset: A View in Leicestershire*, £58 16s.; and by J. Grozer, *Morning, or the Benevolent Sportsman*, and *Evening, or the Sportsman's Return*, £69 6s.

Included in other properties were the following:—

Printed in colours, *Susan's Farewell*, after Morland, by C. Knight, £60 18s.; *Farmer's Door* and *Squire's Door*, after the same, by B. Duterrau, £304 10s.; *Lady St. John*, after Hoppner, by W. W. Barney, £84; *The Pleasures of Education and Woman with Spaniel*, by J. M. W. Turner, £100; *The Shepherd and his Orphans*, after Bigg, by W. Ward, £141 5s.; *Dulce Domum* and *Black Monday*, after the same, by J. Jones, £168; *Crossing the Brook*, after H. Thomson, by W. Say, £152 5s.; *The Encampment at Brighton* and *The Departure from Brighton*, after Wheatley, by J. Murphy, £99; *Hawking*, after J. Howe, by C. Turner, £199 10s.; and *The Duke of Hamilton*, after Garrard, by W. Ward, £84.

The disposal of the stock of the late Mr. Vaughan, of Brighton, occupied Messrs. Sotheby the three days July 2nd to 4th, during which 604 lots realised an aggregate of £5,690 14s. These included the following:—By F. Bartolozzi, *The Aerial Travellers (V. Lunardi, Mrs. Sage and G. Biggen)*, after Rigaud, in colours, £59; by P. Roberts and J. C. Stadler, *I will have a Kiss*, after Adam Buck, in colours, with full margin, £34; by T. Burke, *Lady Rushout and Daughter*, after A. Kauffman, oval, in brown, £42; by J. Agar, *Mrs. Duff*, after Cosway, in colours, £53; by J. M. Delattre, *Stern and the Grisette* and *The Vicar of Wakefield*, after Wheatley, proofs before letters, printed in colours, £76; by J. Heath, *Mrs. Siddons*, after Lawrence, printed in colours, £23; by C. Knight, *British Plenty and Scarcity in India*, after H. Singleton, printed in colours, £70. After George Morland, *Childish Amusement*, by W. Dickinson, printed in colours, £46; *The Squire's Door*, by B. Duterrau, printed in colours, £97; *Delia in the Country*, by J. R. Smith, printed in colours, £82; the same, etched letter proof, in brown, £35; and *Constancy and Variety*, by W. Ward, printed in colours, £93. After Sir Joshua Reynolds, *Jane Countess of Harrington and Children*, £91; *Lady Smyth and Children*, £75; *Lady Elizabeth Foster*, £160; *Master Philip Yorke*, £90; and *Master Leicester Stanhope*, £76, all by F. Bartolozzi, and all printed in colours; and *A Snake in the Grass*, by J. R. Smith, printed in colours, £76. After and by J. R. Smith, *Narcissa* and *Flirtilla*, printed in colours, £150, and a similar pair in black, £38. After Huet Villiers, *Mrs. Q.*, by W. Blake, and *Windsor Castle*, by G. Maile, after J. B., a pair, printed in colours, £76. After J. Northcote, *The Alpine Traveller*, by J. Ward, printed in colours, £152; and by W. Ward, *Louisa Mildmay*, after himself, etched letter proof in colours, £40; *Thoughts on Matrimony*, after J. R. Smith, and *Louisa*, after W. Ward, the pair printed in colours, £76; and *Outside a Farmer's Shop*, after Garrard, £123.

A number of modern etchings and engravings sold by Messrs. Sotheby on July 7th generally realised moderate prices. They included the *Approach to Venice*, by R. Wallis, after J. M. W. Turner, proof before letters, £4 4s.; *Windmill Hill*, by Sir F. Seymour Haden, £7 15s.; *Peasants going to Work*, by J. F. Millet, £7 10s.; *Portrait of Thomas Carlyle*, by R. Josey, after Whistler, artist's proof, £10; and an artist's proof of

Wendell's Mother, by and after the same, £12. The sale held by Messrs. Christie on July 23rd also included a number of modern works, of which the following may be mentioned, all of them being artists' proofs, unless otherwise stated:—*Lady Charlotte Duncombe*, by Scott 1841, water, after Hoppner, £6 0s.; *Lady Carmichael*, by the same, after Raeburn, £8 18s. 6d.; *Lady Castle-rough*, by H. T. Greenhead, after Lawrence, £19 19s.; *The Stafford Children*, by T. G. Appleton, after Romney, £14 14s.; *At Linn's Gate and Porten, Day*, by B. Debaines, after Leader, £15 15s.; *Hon. Miss Bingham*, by S. Cox, after Reynolds, £14 14s.; *Miss Linley and her Brother*, by N. Hirst, after Gainsborough, £13 13s.; *The Last Furrow*, original etching by H. Mackenzie, £5 13s.; and *Hunters at Grass*, by C. G. Lewis, after Landseer, £5 5s.

At Messrs. Puttick and Simpson's an important collection of Baxter colour-prints, the owner of which was not stated, was dispersed on July 4th. Among the highest priced items were the following:—*Departure of the "Campden"* (No. 80 in Lewis's *Picture Printer*), on original mount, £6 10s.; *Rev. J. Williams at Tannar* (82A), orig. mount, £3 15s.; *Coronation of Queen Victoria* (129) and *Queen Victoria opening Parliament*, a pair, in original frames, £30; *Launch of the "Trafalgar"* (132), with uncut margin, £46; ditto, tint print, £4 5s.; *The Pompeian Court of the Crystal Palace* 192, orig. mount, £4; *The Queen* 334, orig. mount, £3 10s.; *Days at Belvoir* 335, orig. mount, £5; *Flora* 354, orig. mount, £4 5s.; *Parting Look* (362), orig. mount, £7; and *Day before Marriage* (353), orig. mount, £4. The same firm sold a number of engravings, largely modern, on July 25th, which included the following:—*The Mill at Dymundon*, by Frank Brangwyn, £14 3s. 6d.; *Beatrice's Tale*, £8 8s.; and *Sau Maria from the Street*, £7 17s. 6d., both by the same; *The Duchess of Devonshire*, by S. E. Wilson, after Gainsborough, signed proof, in colours, £12 12s.; and *Lord Newton*, by C. Turner, after Raeburn, proof with large margins, £86 2s.

THE month of July is generally devoted to the dispersal of collections of very minor importance, but this



year the interest of the sale season has been well maintained to the end. On the 4th of the month Messrs. Christie dispersed an accumulation of pictures and drawings chiefly English, derived from various sources. The largest contributor was Lord Joicey, who, having disposed of his residence, Greg-y-nog, Montgomeryshire, had to deplete his collection by 65 items. A few of these were foreign, but they generally realised insignificant prices. Among the chief English drawings were the following:—G. Barret, *Afternoon*, 25½ in. by 32½ in., £325 10s.; R. P. Bonington,

and David Cox, *Mischief*, a boy chasing geese, painted 1852, 16½ in. by 23 in., £210; and *Bolsover Castle*, 22½ in. by 36½ in., £262 10s. The last two showed a considerable decline in value since they last appeared in the auction-room, the first-named bringing £535 10s. at the Stone-Ellis sale in 1877, and the latter £493 at the Craven sale in 1895. Coxes, however, have now found their level, and though the exalted valuations of them which prevailed during the "seventies" and "eighties" are not likely to be endorsed by modern buyers, one may expect that in the near future they will rather appreciate in price than show a further decline. Other water-colours included:—C. Fielding, *On the South Coast*, 1845, 12 in. by 17½ in., £115 10s.; and *Evening: a Landscape with a Tower and Castle*, 1846, 9½ in. by 13½ in., £110 5s.; Birket Foster, *The Tyne Valley from Gateshead: Sunset*, 16½ in. by 26 in., £199 10s.; and *Whitley Rocks*, 7½ in. by 10½ in., £162 15s.; G. A. Fripp, 1843, *Durham from the North*, 21 in. by 35 in., £73 10s.; W. Hunt, *A Melon, Peach and Grapes*, 7½ in. by 10½ in., £68 5s.; the companion drawing, *A Pineapple and Grapes*, the same price; and *An Arduous Task*, oval, 9½ in. by 7 in., £78 5s.; J. Linnell, senr., 1883, *The Return of the Flock*, 10 in. by 14½ in., £99 15s.; T. M. Richardson, *The Side, Newcastle*, 13½ in. by 11 in., £65 2s.; J. M. W. Turner, R.A., *Stoneyhurst College, Lancashire*, 11½ in. by 16½ in., engraved by J. B. Allen in 1830, £787 10s., against £472 at the Broderip sale in 1872; E. M. Wimperis, *The Fringe of the Moor*, 1894, 14½ in. by 24½ in., £136 10s.; and *Driving Sheep*, 1897, £126; and P. de Wint, *Fording the Brook*, 18 in. by 28½ in., £110 5s. The pictures included:—Vicat Cole, R.A., 1883, *The Cornfield*, 15½ in. by 24½ in., £204 15s.; J. Farquharson, A.R.A., 1899, *The Yellow Sun Declines*, 47 in. by 71½ in., £420; Peter Graham, R.A., *A Sea-girl Crag*, 23 in. by 36 in., £441, against £861 in 1902; B. W. Leader, R.A., 1902, *An Old Cottage, Whittington, Worcester*, 35½ in. by 29½ in., £178 10s.; E. M. Wimperis, 1897, *Across the Common*, 23½ in. by 35½ in., £315; and Sir D. Wilkie, R.A., *The Pedlar*, on panel, 23½ in. by 19½ in., £420. The price of the last-named picture, though showing a considerable decline from the £903 it realised at the sale of Sir John Fowler in 1899, was more than the artist himself received for it, his physician, Dr. Baillie, buying it from him for £336.

The same sale included the remaining portion of the collection of the late Mr. J. Rushton, of Lincoln, which came into the market through the death of his widow. This formed only a small portion of the original collection, the large bulk of which was dispersed by Messrs. Christie in 1898. The prices now realised probably made the executors wish that the sale of the entire collection had not been postponed, for in most cases they showed a substantial advance on what they would have realised a few years back. This was most marked in the examples of the Early English school, which included the following:—T. Gainsborough, *Portrait of Richard Paul Jodrell, Esq.*, oval, 28 in. by 22½ in., £7,035—the highest price ever realised at auction for a male portrait by the artist—against £610 in

1888; the same painter's *Portrait of Viscount Hampden*, oval, 27½ in. by 22½ in., £3,465, against £200 in 1888 and £682 in 1895; J. Hoppner, *Portrait of R. B. Sheridan, Esq.*, 29 in. by 23½ in., £252; Sir J. Reynolds, *Portrait of Lady Melbourne*, oval, 29 in. by 24 in., painted in 1770, £4,410, against £2,415 in 1895; and *Portrait of a Gentleman*, in green coat carrying a cocked hat under his left arm, 29½ in. by 24½ in., £567; George Romney, *Portrait of Mrs. Raikes and Child*, 49½ in. by 39½ in., painted in 1786, £6,300; while the same artist's *Portrait of Mrs. Brown, of Tallantyre Hall, Cumberland*, 29½ in. by 24½ in., went for the comparatively low price of £2,415. Three pictures by G. F. Watts, R.A., showed a slight decline, a small version of *Love and Life*, 45½ in. by 22½ in., bringing £861, or £289 less than at the Rickards sale in 1887. At the same sale the companion version of *Love and Death*, 44½ in. by 22 in., brought £1,100; it now fell £50 short of that amount, whilst a replica, 58½ in. by 42½ in., of the picture of *Hope*, in the National Gallery, brought £1,575. Among the foreign old masters a pair of portraits of a *Gentleman*, in black with a large white ruff, and *A Lady*, in similar attire, on panel, each 43 in. by 31½ in., by M. J. Mierevelt, brought £756; and a similar pair by A. Palamedes, on panel, each 27½ in. by 21½ in., £399. Amongst the Rushton drawings, three out of four examples by Turner showed the upward trend of price, which one now expects when this artist's works appear in the auction-room. The *Heidelberg: Sunset*, 14½ in. by 21½ in., which realised £1,165 in the W. Quilter sale in 1889, now attained £2,310; *Thun*, 14½ in. by 21½ in., made £840, against £252 at the former sale; and *Plymouth, with Rainbow*, £630, against £320. The last-named drawing had sold for £588 in 1874. In the same year the *Carew Castle, Pembrokeshire*, sold for £1,155; this price was lowered to £710 at the Addington sale in 1886—it now made only £420; while P. de Wint's *Lincoln*, 21½ in. by 34½ in., sold for £546; and J. L. E. Meissonier's *A Cavalier of the time of Louis XIII.*, 14¾ in. by 9½ in., painted in 1866, realised £294.

The oddments of the sale included several important works. The executors of the late Lord St. John of Bletsoe contributed two portraits of *Louisa, Lady St. John*, of which the full length, 94 in. by 54½ in., by Lawrence, realised £2,100, and a Hoppner, 49 in. by 39 in., £4,830. Two Raeburn portraits—*Lady Gibson*, 29½ in. by 24½ in., and *The Rt. Hon. Charles Hope of Granton*, 29½ in. by 24½ in.—sent by an anonymous owner, made £735 and £1,102 10s. respectively. The last picture is the smallest of the three known pictures of the Lord President of the Court of Session made by Raeburn. Other works which came under the classification of different properties included:—J. Israels, *Playtime*, a drawing, 23½ in. by 28½ in., £672, and *Wading Ashore*, on panel, 19½ in. by 13 in., £651; Edward Frère, 1872, *The Slide*, on panel, 24½ in. by 31½ in., £136; H. H. La Thangue, A.R.A., *Gathering Watercress*, 42½ in. by 33½ in., £105 10s., against £136 10s. in 1905; Ad. Schreyer, *The Wallachian Post*, 31¼ in. by 58 in., £682 10s.; William Maris, *The Edge*

of the River, 21½ in. by 34½ in., £1,260; Hans Brosamer, *Portrait of a Gentleman*—with monogram and dated 1526—on panel, 26 in. by 20 in., £1,365; and H. Fantin-Latour, *A Bunch of Roses on a Table*, 1881, 16 in. by 22½ in., £777; *Roses in a Bowl*, 1885, 12 in. by 18½ in., £462; *Roses in a Glass Bowl*, 1885, 11½ in. by 17½ in., £514 10s.; *Peonies in a Glass Bowl*, 1881, 19½ in. by 24 in., £693; *Petunias*, 1881, 14½ in. by 22½ in., £682; *Pansies*, 1882, 11 in. by 18 in., £189; and *Roses in a Glass Bowl*, 10½ in. by 12½ in., £283 10s.

The pictures belonging to the late Duke of Sutherland, which were dispersed by Messrs. Christie on July 11th, owing to the sale of Stafford House, comprised only a portion—and that by no means the most valuable—of the famous Sutherland collection. One hundred and forty-six works were sold for an aggregate of £18,692 2s., towards which the most important contribution was made by a pair of works by Murillo, the *Saint Justa* and *Saint Rufina*, each 37½ in. by 26½ in., which realised £2,310; a *Head of an Old Man*, on panel only, 9½ in. by 7 in., by Rembrandt, made £1,050; two pictures by P. Veronese, *A Venetian Nobleman*, 93 in. by 47 in., and *Christ and the Disciples at Emmaus*, 26 in. by 31 in., £1,050 and £1,417 10s. respectively; and Francesco Parmigiano's *Portrait of a Young Man*, on panel, 42 in. by 32½ in., £546. Other works which attained the dignity of three figures included the following:—P. Delaroche, 1835, *The Earl of Stafford going to Execution*, 97 in. by 118 in., £378; Philippe de Champagne, *Portrait of Colbert, the famous minister in the reign of Louis XIV.*, 29½ in. by 22½ in., £315; Sir P. Lely, *Portrait of Queen Mary of Modena*, wife of James II., 49 in. by 39 in., £420; and a pair of portraits of the *Duchess of Manchester* and the *Duchess of Marlborough*, each 17½ in. by 14½ in., £273; Nicholas Poussin, *A Bacchante and a Satyr*, 28 in. by 23 in., £252; A. Watteau, *A Musical Party*, 21½ in. by 18 in., £567; and *A Group of Figures*, 15½ in. by 12½ in., £525; P. F. Bissolo, *The Holy Family*, 35 in. by 56 in., £325; Tintoretto, *Portrait of Doge Marino Grimani*, 46½ in. by 41½ in., £756; C. Decker, *A Woody Landscape*, signed and dated 1667, 36 in. by 27½ in., £220 10s.; J. van Goyen, *A View on the Beach at Scheveningen*, signed with initials and dated 1642, on panel, 16 in. by 26½ in., £441; and *A View of Nimeguen*, on panel, 13½ in. by 18½ in., £231; Jan Hackaert, *A View in the Woods at the Hague*, 26½ in. by 21½ in., £420; E. de Witte, *A Fish Market*, on panel, 21 in. by 17½ in., £399; and A. S. Coello, *Portrait of King Philip II. of Spain*, 72 in. by 40 in., £315.

The sale of the late Lord Holden's collections at Messrs. Christie's on July 18th afforded certain newspaper writers the opportunity of using the sensational headline "Great Slump in Victorian Art." The slump, however, is nothing new. Certain Victorian artists, whose pictures once commanded record prices for modern English work, commenced to decline in popular favour twenty or thirty years back, and the value of their works went down with a run. In most instances bottom prices have been reached, and one can prophesy

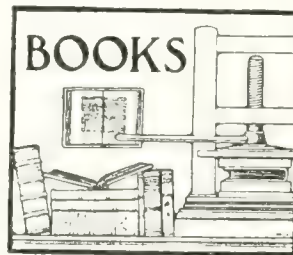
that, though the old valuations will never be regained, the present moderate appraisement of this class of work will in the near future be readjusted more in its favour. Perhaps the most interesting picture in the Holden sale at Lundsey, well-known *The Earl of Aberdeen*, 77 in. by 60 in., which he painted for the Earl of Aberdeen in 1844. The Earl probably paid the artist a relatively moderate price, but Baron Albert Grant is said to have given £10,000 for the work. At the latter's sale in 1877 it brought £5,932 10s.; it now declined to £1,260. Sir John Millais's *Bride of Lammermoor*, 59½ in. by 42 in., painted in 1878, brought £1,596; whilst the following list illustrates the universal fall of prices in orthodox Victorian art since the days of its highest appreciation:—Sir L. Alma-Tadema, 1871, *In the Temple*, on panel, 35 in. by 20½ in., £420—in 1874, £798; R. Ansdell, R.A., *The Rescue*, 28 in. by 60 in., £81 18s.—in 1866, £202; Rosa Bonheur, 1874, *A Field of Sheep on a Common*, 16½ in. by 28 in., £189; P. H. Calderon, R.A., 1877, *How they brought the Warrior dead*, 57 in. by 83 in., £103 15s.; C. W. Cope, R.A., *Oliver Cromwell receiving a Deputation*, on panel, 27 in. by 35½ in., £35 14s.—in 1874, £106; P. Delaroche, *The Earl of Strafford going to Execution*, 18 in. by 22 in., £117—in 1874, £787 10s.; and in 1875, £735; and *The Execution of Lady Jane Grey*, 17½ in. by 21 in., £152 5s.—in 1874, £820, and in 1891, £630; T. Faed, R.A., *From Dawn till Sunset*, 44 in. by 61 in., £651—in 1891, £1,785; *From Hand to Mouth*, 59 in. by 83 in., £252; and *Sir Walter Scott and his Friends*, 20 in. by 28 in., £99 15s., against £955 10s. in 1872; J. Linnell, sen., 1848, *The Eve of the Deluge*, 58 in. by 88 in., £189—in 1870, £1,012; D. Machse, R.A., 1837, *Boonman Gipsies*, 70 in. by 167 in., £199 10s.—in 1872, £934 10s.; and *The Sleep of Duncan*, 45 in. by 60 in., £52 10s., against £95 11s. in 1870 and £393 15s. in 1872; H. S. Marks, R.A., 1877, *The Spider and the Fly*, 38 in. by 53½ in., £162 15s., and *Saint Francis Preaches to the Birds*, 1878, £105—in 1877, £1,155; P. Naumyth, 1815, *Romano-Bell*, 17½ in. by 23½ in., £199 10s.; Erskine Nicol, A.R.A., 1867, *A Country Booking Office*, 44½ in. by 27 in., £352 10s.—in 1872, £1,155; and *The Rented Tenant*, 1865, 50 in. by 37 in., £315; Laslett J. Pott, 1881, *Charles I. before Naseby*, 20 in. by 35½ in., £141 15s.; C. Stanfield, R.A., 1854, *The Wooden Walls of Old England*, 26 in. by 45 in., £168, against £2,835 in 1872; E. M. Ward, R.A., 1856, *The Last Sleep of Argyll*, 56½ in. by 65½ in., £68 5s., against £945 in 1877; and *The Last Scene in the Life of Montrose*, 56 in. by 65 in., £105, against £840 in 1877; T. Webster, R.A., 1835, *The Travelling Jeweller*, on panel, 17½ in. by 15½ in., £44 2s.—in 1872, £556 10s.; and *Going to School*, on panel, 6 in. by 10 in., £21, against £126 in 1872.

The last picture sale of the season held by Messrs. Christie took place on July 25th, when an accumulation of pictures of various schools and periods was dispersed. The two highest priced items were sent in by the Rev. George S. L. Little; these were Romney's *Portrait of David Hartley*—the statesman who negotiated the treaty of Independence with America—49½ in. by 39½ in., which

brought £1,050, and the *Portrait of John Hunter, Esq.*, 49 in. by 39 in., £456 15s. A second portrait by Romney was that of *Master Buines*, 56 in. by 44½ in., which realised £346 10s. Other works included:—F. Cotes, R.A., *Portrait of a Lady*, in pale yellow, with grey cloak, 49 in. by 39 in., £504; Giovanni Bellini, *Portrait of an Ecclesiastic*, on panel, 19 in. by 15 in., £420; S. Scott, *Wapping from the River*, 21 in. by 43½ in., £183 15s.; and J. Russell, R.A., *Two Young Girls, in white muslin frocks and lace caps*, pastel, oval, 15½ in. by 18 in., £273; *The Young Artists*, 23½ in. by 17½ in., £141 15s.; and *Portrait of Tom Overton, Esq., of Coventry*, pastel, 23½ in. by 17½ in., £105.

At the sale of the Drummond-Moray collection from Blair Drummond, held by Messrs. Knight, Frank and Rutley on July 4th and 5th, a pastel portrait of *Jane, wife of Archibald Drummond*, 23 in. by 17 in., by William Hoare, brought £189; a *Portrait of Sir Henry Jardine*, 29 in. by 24 in., by Sir Henry Raeburn, £399; and a *Portrait of Col. Davidson, of Pinnacle Hill*, 29 in. by 24 in., by Hoppner, £168.

ONE would hardly need to mention the sale of the library of the late Dean Arne, of Rochester, held by



Messrs. Sotheby on July 1st, were it not that the books included W. Daniel's own copy of the *Picturesque Voyage round Great Britain*, a work for which he and R. Ayton were jointly responsible. This handsome book, containing up-

wards of 300 coloured plates of coast scenery, 8 vols., roy. 4to, 1814-25, brought £76. Other items included:—Crowe and Cavalcaselle, *History of Painting in Italy*, 3 vols., 1864, *In North Italy*, 2 vols., 1871, and *Titian*, 2 vols., 1877, 7 vols. in all, uniformly bound, 8vo, mor. ex., g.c., £11; P. J. de Louthembourg, *Romantic and Picturesque Scenery of England and Wales*, 18 coloured plates, roy. fol., 1805, hf. cf., £3 7s. 6d.; and Guercino, eighty-two plates engraved by Bartolozzi and others, in 1 vol., roy. fol., 1764, etc., hf. mor., £5.

At the same sale a collection of liturgical works formed by the late Rev. Robert Lippe, LL.D., of Aberdeen, were brought under the hammer. The principal item of these consisted of 36 volumes of the publications of the Henry Bradshaw Society, 8vo, and 5 vols. in 4to, plates and facsimiles, 1891-1911, which brought £19; whilst amongst the other properties included in the sale were:—Charles Dickens, Works, national edition, 40 vols., 4to, plates, etc., on India paper, 1906-8, £24 10s.; Charles Lever, Novels, copyright edition, 37 vols., 4to, illustrated by Phiz, etc., 1898-9, £15 5s.; and J. J. Foster, *British Miniature Painters and their Works*, large paper, one of 125 copies, roy. 4to, 1898, £1 10s.

Among the most interesting items contained in the

library of the late Mr. Bram Stoker, dispersed by Messrs. Sotheby on July 7th, were a number of relics of Walt Whitman, the American poet, which, however, commanded only moderate prices; so that it would appear that American collectors are too busy collecting mementos of English poets to trouble about those pertaining to their own country's lyrists. The largest price was realised for eighteen pieces in the poet's autograph, mounted in a volume, which brought £16 10s.; while an autograph letter from Whitman, 1 p., 4to, 24, dated "March 6 '76," saying, "that his physique was permanently shattered from paralysis and other ailments but he was hearty and in good spirits," made £5; and two presentation copies of *Leaves of Grass*, published at Camden, New Jersey, 1876 and 1882 respectively, both 8vo, and containing an autographic inscription, brought respectively £3 10s. and £2 18s. An original autographic poem entitled *Willie*, sent by Eugene Field to Mr. Stoker in 1888, and supposed to be unpublished, brought £10, and a presentation copy of James Whitcomb Riley's *Armazindy*, 8vo, 1894, with autographic inscription, £5 5s. Mr. Bram Stoker's own MSS., mainly in his handwriting, varied in price from £5 for four chapters of *Snowbound* to £4 15s. for the entire original manuscript of *Personal Reminiscences of Henry Irving*, 1900. Other items included the *édition de luxe* of George Meredith's Works, 35 vols., 8vo, 1896-1911, £35; the Edinburgh edition of the works of R. L. Stevenson, 30 vols., 8vo, 1894-9, red cloth, uncut, £61; a set of presentation copies of works by James Whitcombe, the Hoosier Poet, each with autographic inscriptions, 11 vols., 8vo, 1891-1903, £46; Whistler's *Gentle Art of Making Enemies*, 1st ed., one of the 15 large paper presentation copies, 4to, uncut, t.e.g., 1890, £6 5s.; and cast in bronze of the Death Mask and hands of President Lincoln, executed by Augustus St. Gaudens in 1886, £10 10s.

Other properties which were sold on the same day as Mr. Bram Stoker's collection, and the following day, included presentation copies of Robert Browning's *Real Cotton Night-cap Country*, 1st ed., 8vo, 1873, £18; *Pacchiarotto*, 1st ed., 8vo, 1876, £19 10s.; and *La Saïsiaz: the Two Poets of-Croisic*, 1st ed., 8vo, 1878, £20 (all with inscriptions on the title-pages to Miss Fanny Haworth in the poet's autograph); J. Hassell, *Picturesque Walks and Rides, with Excursions by Water thirty miles round the British Metropolis*, 2 vols., cld. plates, 8vo, 1817 (hf. Rus. glt.), £9 10s.; C. Dickens and Wilkie Collins, *No Thoroughfare: a Drama in Five Acts*, 1st ed., 8vo, 1867—seven copies in original wrappers as issued—£50; and *The Frozen Deep: a Drama in Three Acts*, 1st ed., 8vo (not published), 1866—2 copies, one in orig. wrappers and the other in cf. ex. with orig. wrappers bound in, and both copies containing numerous corrections in the autograph of Wilkie Collins, £30; and the original MS. of the dramatised version of *The Woman in White*, by Wilkie Collins, 133 pages, including 20 in the autograph of the author, £20. First editions of Thackeray's works, *The Kickleburgys on the Rhine*, 4to, 1850 (orig. cloth), £3 8s.; *Our Street*, cld.

plates, 4to, 1848 (orig. bds.), £6 17s. 6d.; and *Mrs. Perkins's Bull*, cld. plates, 4to, 1847 (orig. bds.), £10. The last item on the first day consisted of an important collection of letters and manuscripts in the autograph of David Garrick, together with letters from theatrical and other celebrities addressed to him and his wife. It included over 20 letters in Garrick's autograph—most of which are unpublished—several holograph manuscripts, and various of his pocket-books and acting copies of plays, as well as over 300 letters addressed to him. The collection was catalogued in 36 lots, which were offered as a whole at a reserve price of £450. As a bid of £470 was forthcoming, it was fortunately not necessary to make a division.

The principal item in the second day's sale was the Dryden copy of the first folio of Shakespeare, the property of Sir A. Dryden, Bart., of Canons Ashby. Unfortunately no connection can be traced between the folio and John Dryden the poet, it having apparently been given by Allan Pulleston, who married his great-niece, Mary, to Sir John Dryden, her brother. The folio, numbered 75 in Lee's *Census*, measured 12½ in. by 8½ in.; it had the title in facsimile, and was repaired in several places, but was otherwise a sound and clean copy, fol., 1623, in orig. cf. with rough edges. The price of £1,950 obtained for it, though not approaching that of £3,600 realised by the superb Locker-Lampson copy six years ago, was a fair one. A copy of the second folio, which came up, had once been in the English Catholic College of St. Alban at Valladolid, and possessed the unique interest of having been expurgated by order of the Spanish Inquisition. The additional value which this circumstance gave it was, however, far outweighed by the mutilations resulting from it. The whole of *Measure for Measure* had been cut out bodily, and over 120 lines from other plays erased. The copy, which bore the unusual Smethwick imprint, was otherwise in good condition, measuring 13½ in. by 8½ in., and containing all the preliminary leaves, including the portrait and verses, folio, 1632, orig. cf., backed with mor. It brought £200, an excellent price considering its mutilated condition. Thomas à Kempis' *Imitatio Christi*, 1st ed., fol., Augsburg, c. 1470, mor. ex., enclosed in a mor. box, sold for £110; a compilation, consisting of 195 volumes of letterpress, engravings, original documents, broadsheets, etc., arranged by Henry Southgate as *A Dictionary of Illustrated Fact and Suggestive Thought*, thick 4to, thick hf. mor., was cheap at £200; and Colonel Rowan Hamilton's copy of Hazlitt's *Life of Napoleon*, 4 vols., 8vo, 1828, extended by the addition of 1,750 engravings, caricatures, and original drawings to 8 vols., mor. ex., g.e., by Riviere, was not priced excessively at £400. A collection of copyrights of distinguished authors formed by William Upcott, and afterwards in the possession of John Nichols, was dispersed at the same sale, and realised good prices. Among the more interesting of these were the original agreement by John Gay to sell the copyright of his *Fables* and *Beggar's Opera* to Jacob Tonson and John Watts for £94 10s., dated Feb. 6th, 1727, £200; and Joseph Addison's signed receipt for

£107 10s. for his famous tragedy of *Cato*, dated April 7th, 1713, &c.

The three days' sale, comprising a portion of the library of the late Mrs. S. Wood and the library of H. N. Pym, Esq., deceased, held by Messrs. Sotheby on July 9th, 10th, and 11th, largely consisted of orthodox editions of standard works, and contained few lots of exceptional interest. The most noteworthy items included the original autograph MS. of William Black's *White Wings*, 239 pp., 4to, mor., £5; Lord Byron, *Hours of Idleness*, 1st ed., Newark, 1807, 8vo, hf. mor., uncut, t.e.g., £5; Thomas Carlyle, *Wilhelm Meister's Apprenticeship*, presentation copy with autograph inscription of the author, 8vo, 3 vols., 1st ed., 1824, hf. mor., t.e.g., uncut, by Tout, £13 5s.; Charles Dickens, *Sunday under three Heads*, illustrations by Phiz, 1st ed., 1838, 8vo, cf. glt., g.e., by Mansell, autograph signature of Charles Dickens inserted, £11 5s.; and *Master Humphrey's Clock*, 3 vols., imp. 8vo, 1st ed., 1840-1, £6 15s.; B. Disraeli, *Henrietta Temple*, presentation copy from the author to Wm. Beckford, with autograph inscription, 1st ed., 1837, 3 vols., hf. mor. ex., t.e.g., £17; first editions of the following novels by George Meredith, all 8vo:—*Evan Harrington*, 1861, 3 vols., orig. cloth, uncut, £5 7s. 6d.; *Emilia in England*, 1864, 3 vols., orig.

cloth, £4 8s.; *Vittoria*, 1867, 3 vols., orig. cloth, uncut, £4 14s.; and *The Egoist*, 3 vols., orig. cloth, uncut, £4 4s.; C. H. Middleton, *Descriptive Catalogue of the Etched Work of Rembrandt van Rhyn*, roy. 8vo, 1878, hf. roan, t.e.g., £8 5s.; R. Ackerman, *Microcosm of London*, 3 vols., 1808, hf. cf., £17 10s.; Holbein, *Portraits of Illustrious Persons of the Court of Henry VIII.*, with biographical tracts published by John Chamberlaine, original edition, Bulmer, 1792, imp. folio, hf. mor. glt., t.e.g., £33; P. B. Shelley, *Poetical and Prose Works*, edited by H. B. Forman, one of 25 sets printed upon Whatman paper, 1876-80, 8 vols., art cloth, uncut, £20; J. C. Smith, *British Mezzotint Portraits*, 4 vols. in 5, and illustrations in a portfolio containing 125 autotypes, imp. 8vo, 1878-82, £24 10s.; Jos. Nash, *Mansions in England in the Olden Time*, four series and text, 5 vols., containing 100 coloured plates mounted on cardboard in portfolios, imp. folio, with the letterpress 8vo, 1839-49, hf. mor., £36; *The Portfolio*, edited by P. G. Hamerton, 1870-93, 24 vols., hf. cf. gt., t.e.g., £19 15s.; W. H. Pyne, *History of the Royal Residences, etc.*, large paper, 3 vols., 100 coloured engravings, 1819, mor., g.e., £15 10s.; and *The Life of Richard Wilson*, by T. Wright, 4to, 1824, extra illustrated and enlarged to 2 vols., folio, mor. gt., t.e.g., by Mansell, £67.





THE Memorial Exhibition of the Works of the late Chevalier Eduardo de Martino, C.V.O., held at the Dore

The Works of
the late Eduardo
de Martino, and
Portraits by Miss
Pierse Loftus

Galleries (35, New Bond Street), represented the whole range of the deceased painter's work. He was a conscientious rather than a great artist, his rôle being that of a pleasant chronicler of naval events, always correct in the technical details of the vessels he recorded, and setting them on the water so that they rise and fall with the waves. His largest picture, that of *The Riachello and the Barrosa*—Brazilian battleships built in the early "eighties"—was unfortunately one of the least interesting, the vessels of that period, with their incongruous mixture of sail and steam-power, being the most ugly type of ship that ever existed. The record of the British additions to the navy in the late "nineties," contained in *Great Britain's Pride in her Navy*, was a more pictorial theme, but its interest was rather historical than artistic. The Trafalgar series were better in both respects, but failed to strike that dramatic note which such a conflict of giants should evoke. The thirty-eight drawings recording the voyage of the King and Queen in the *Ophir* were effective illustrations of the royal progress, whilst in many of the smaller paintings and water-colours the artist attained considerable colour-charm.

One might imagine that Miss Pierse Loftus had two styles of painting—one to please herself, and the other reserved for conciliating the predilections of her numerous sitters, for in the exhibition of her pastel portraits—also held at the Dore Galleries—the pictures which were commissions, though pleasing, were apt to be over-laboured. In her *Self-Portrait, No. 2; Yvonne: Portrait Study*, and *The Toilet*, and the *Portrait of Mr. Pierse Loftus*, she showed equal ability to make pleasing pictures with far greater freedom of handling.

ON Mr. Philip A. de László there seems to have fallen a greater extent than on to any of his contemporaries

Portraits by
Philip A. de
László

the mantles of the English eighteenth-century portrait painters. The resemblance between his work and theirs is not so much in technique as in outlook. He has the same desire to record the attractions of his sitters, and to hand their presentments

down to posterity not as so many arrangements in paint, but as beautiful records of vivacious personalities. One may say that in some of his works he goes too far in his quest for what is pleasing, sacrificing truth for surface prettiness, yet even in his pictures which err most in this manner there are qualities of brushmanship and strivings for fine colour which lift them above meretriciousness and constitute them true art. Of individual works, that of *The Earl Curzon of Kedleston* in Chancellor's robes, a manly and dignified portrait; the charming half-length of *Her Majesty the Queen of Spain*; another of *Lady Wantage*, and the full lengths of *The Viscountess Castlereagh*, *The Duke of Portland*, and *Earl Roberts*, may be specially singled out for their painter-like qualities.

THE second exhibition of drawings by M. Leon Bakst for Ballets, Plays and Costumes, held at the Fine Art Society's Galleries (148, New Bond Street), hardly displayed the same exuberance of colour or novelty of design as did the first. It is not that

M. Leon Bakst's art has lost its vigour, but it is becoming Westernized, and the inspiration of the Orient is being replaced by more conventional European ideals. Among the best works were the *Fantasies sur le Costume Moderne*, designs which have been carried out by Paquin. These were fashion-plates elevated to high art by the beauty of their conception and execution. It would be well if some of them could be acquired for South Kensington as models for students intending to follow commercial art as a career. *La Sultane bleue* was a beautifully modelled study of a girl in a gorgeously coloured Eastern costume, the transparency of which allowed the form of the figure to be visible under the drapery. There were many other fine designs; in these rather than in his ambitious *Terror Antiques*—a picture of a vast stretch of country dotted over with towns, and the temples and all the appurtenances of an ancient civilisation, being submerged by an inroad of the sea—M. Leon Bakst proves his claim to be a master. At the same galleries Mr. Alfonso Toft's pictures of English Castles and Landscapes showed him to be an artist of poetical insight, gifted with a fluent and sympathetic brush and an eye for atmospheric colour. His castles were invariably treated as component

features of his landscapes—sometimes merely breaking the distant line of horizon—always with their topographical details subordinated to the general effect, and their beauty and majesty suggested more through the harmonious nature of their setting than through their actual record.

THE art of Mons. E. L. Gillot owes more perhaps to the inspiration of Turner than to that of any other painter, and in some of his effects of mist and smoke he invests his pictures with a mystery and imagination akin to that of the English master. It appears somewhat incongruous that such an artist should have been chosen to paint the official picture of *The Naval Review at Spithead*, presented by the French Government to the King, and shown at the McLean Galleries (7, Haymarket) in company with a representative display of the artist's other work, but the result reveals that the choice was not unjustified. It was too much to expect a great picture of such a theme, but M. Gillot has at least succeeded in making an artistic one, and this without the sacrifice of verisimilitude in any of the essential points, whilst the portraits included are all easily recognisable. *The Investiture of the Prince of Wales at Carnarvon Castle*, with its array of red-coated soldiery, officials, and Welsh women, set on a green sward and backed by the yellow walls of the castle, presented a more difficult problem, and the solution was hardly so successful. In his rendering of *The Coronation in Westminster Abbey* the artist had a more congenial background in the grey walls and pillars of the Minster, and by his management of the lighting composed into harmony the chaotic colourings of the brilliant assembly. Where M. Gillot excelled, however, was in realising the poetical mystery in the atmospheric envelopment of great cities. Out of clouds and smoke he wove beautiful vestures with which to disguise the ugliness and enhance the picturesque effect of buildings and soot-belching chimneys not in themselves pleasing.

HAD M. Paul Albert Besnard lived in England, his work would have been confined to portraiture with, perhaps, an occasional essay in other themes painted in moments of relaxation for his own enjoyment. One reasons thus because there is no place for a decorative artist in this country, whereas the demand for portraits is unceasing. The painter of the pictures of *Mme. Henri Lerolle and Daughter*, of *The Artist's Family*, and those other similar works by which he largely made his name, would have had an insatiable market for his wares; but where could have been found a place for his subsequent decorative triumphs—those great mural works like the ceiling-piece of *Astronomy* for the Hotel de Ville, Paris, the pieces in the vestibule of the Ecole de Pharmacie, and the numerous others of his creations for the adornment of public buildings? Since Ford Madox Brown completed his panels in the Manchester Town Hall twenty years ago, one cannot recollect a single mural

work of importance commissioned for a public building in England. At the Grosvenor Gallery (New Bond Street), where a representative display of M. Besnard's was gathered together, no actual specimens of the artist's mural decorations could be included, but some idea of them could be gained from the full-sized cartoons for some of the more important, and the small sketch designs setting forth the colour-schemes of others—haunting harmonies of rhythmic tone, unfortunately executed on too small a scale to convey anything like a true conception of the completed works. The other phases of the painter's art were, however, exemplified in their full strength, showing the gradual development of his vision. The portrait of *Mme. Henri Lerolle and Daughter* of 1879 is pure "Manet"—"Manet" of a few years earlier—a woman in a black dress with a child in white at her knees, the blacks realised with a wonderful luminous quality against a white background, and the picture depending for its plastic effect almost wholly upon the flat massing of the colours. From the monochromatic simplicity of this colour-scheme to the *Portrait of Artist's Family*, in which red forms a dominant note, there is a marked expansion of outlook. In works like this, *The Woman Bathing*, the *Portrait of Her Imperial Highness Princess Mathilde*, and others, the artist shows a power of realising the effects of light upon bright colour in a manner almost unequalled in modern art, combining with daring dexterity the most brilliant prismatic hues in close juxtaposition. The Hindoo scenes afforded him an opportunity to run riot in gorgeous coloration, always happily commingled and set down with decorative effect; but in these M. Besnard hardly appeared to get on such intimacy with his subjects or set them down with such conviction. The display, which included a number of original etchings, was one of the most interesting of the "one man exhibitions" that has been held in London of recent years.

OWING to a mistake in the block department, portraits intended for an article on The Martyred King were inserted to illustrate an article on the Charles the Merry Monarch in the August number. Although the error affected a large number of the issue of the Magazine, the later editions sent out by the printers appeared with the portraits of Charles II.

THE munificent gift by Rosalind Countess of Carlisle of seven fine pictures to the National Gallery has perhaps hardly received the attention it deserves, for this addition to the nation's artistic treasures is one of the most important that has occurred for many years. It will be remembered that Mabuse's masterpiece of *The Adoration of the Magi* was recently bought from the same lady for £40,000—a large price, but one greatly below the market value of the work. The momentous nature of the present acquisition may be gauged from the fact that at least one of the pictures contained in it might bring a higher price than the Mabuse. This is

The Three Marys, by Annibale Carracci, one of the greatest of the Italian eclectics—those late sixteenth-century artists whose idea it was to combine in their works all the best qualities of their predecessors. The work represents the Virgin sunk into a swoon, with the Christ resting on her lap, she herself being supported by the Salome, while the Magdalene abandons herself to a passionate outburst of grief, whilst a fourth figure standing in the background is probably that of St. Elizabeth. The work has been justly rated by all critics as the finest easel picture from the master's brush.



LADY SPENCER AND CHILD
BY GEORGE P. JAMES, AFTER SIR JOSHUA REYNOLDS

Its coloration is wonderfully rich and sustained, its composition striking, whilst it is invested with an intensity of dramatic feeling that has rarely been excelled.

The picture once formed part of the famous Orleans collection, which—accumulated during several generations of great collectors—was sold in 1792 by Philippe *Egalité* to raise funds to manœuvre the French Revolution to his personal aggrandizement. The pictures, which were divided into two portions, were ultimately brought over to England, and the larger portion, consisting of the works of the French and Italian masters, was purchased for £43,000 by Mr. Bryan, the picture-dealer, acting on behalf of the Dukes of Bridgewater and Sutherland and the Earl of Carlisle. This proved a most advantageous transaction to the three noblemen; they divided among themselves pictures valued by Mr. Bryan at £40,950, and realised £42,500 by the sale of the remainder. The "Annibale Carracci," which was secured by the Earl of Carlisle, appears to have been considered the finest work in the collection, for it

£4,200, none of the other paintings being appraised at much more than half this amount.

Hardly less valuable than this work is the unfinished portrait of *Mrs. Graham*, a life-sized sketch, the figure are painted in brown, the only suggestion of colour being in the face of the subject. It will be remembered that the lady's maiden name was Mary Cathcart, she being the second daughter of Charles, 9th Baron Cathcart. In 1774 she married Thomas Graham, afterwards Lord Lynnhurst, for whom Gainsborough painted her well-known

portrait now in the National Gallery of Scotland. On Mrs. Graham's death in 1792, her husband was so overcome with grief that he could not bear the sight of the picture, and it was hidden away, not to be discovered until many years later. The picture given to the nation by Lady Carlisle has less tragic memories, the legend attached to it being that Frederick, the 5th Earl of Carlisle, who bought it from Gainsborough—the same nobleman who showed his artistic taste by his purchases from the Orleans collection—was so pleased with the incomplete work that he would not allow the artist to put another touch to it. As an illustration of Gainsborough's methods of painting, the canvas possesses a far higher value to students than a completed picture, while in its breadth and spaciousness, and the wonderful effect of beauty gained by a minimum of effort, the work, so far as it has progressed, must rank as one of the painter's happiest efforts.

The other pictures presented comprise *A Landscape with a Seagull*, by Katsushika, and *The*

Mariana of Austria, Queen of Spain, by Juan del Mazo; a portrait of *Descartes*, by Mignard; and four subjects on one panel, viz. *The Coronation of the Virgin*, *The Trinity*, *The Virgin and Children throned with the Donors*, and *The Crucifixion with a Predella of the Twelve Apostles*, by Barnaba da Modena. Though none of these pictures is perhaps of such interest as the works already described, they are all fine examples of the artists they represent, and important additions to the National Gallery. The "Mignard" is especially welcome, for this now popular French artist has hitherto been unrepresented. It is a circular picture, half length, representing the great philosopher with a dignified and thoughtful countenance, and, while highly wrought, shows more virility and truth of colour than is usual with the artist. The "Rubens" is a small landscape conceived in the artist's happiest vein, charming in its composition and colour, and showing the ease with which the master could adapt his powerful brushmanship and breadth of treatment to the detailed precision necessary to produce a highly finished work on a comparatively small scale. Probably a more interesting example of Juan del Mazo could not have been secured than the portrait of *Mariana of Austria*, second wife of Philip IV., and mother of Charles II. of Spain. Though showing the influence of Velazquez, the painter's master and father-in-law, it is also impressed with his own individual characteristics, and so could not be mistaken for the work of the teacher, as are so many of this painter's works. The picture shows the queen seated in an armchair in the costume of a nun, with a dog at her feet. There are several figures in the background. The picture contains a remarkable wealth of detail beautifully painted, but in no wise detracting from the dignity and impressiveness of the principal figure. It is a great work of the Spanish school, and shows that the artist was but little inferior to his master. Barnaba da Modena, though a scarce artist, is already represented at the gallery. The Carlisle painting—or rather series of paintings—painted on a panel about 27 inches high by 21 inches wide, constitutes a valuable addition to the works illustrating the early school of Siena, whilst the *Charity*, by Lucas Cranach the elder, a signed example, in beautiful preservation, will also be highly welcome. All the figures contained in it are nude. Charity, who is suckling an infant, is adorned with two gold chains, and wears a diaphanous veil, and beside her are two children.

In a letter which Lady Carlisle wrote concerning her important gift, she says: "It is with the utmost gladness that I transfer these pictures from my keeping into the hands of the nation, as they will find a safe and lasting home in the National Gallery, therefore, it is with eager pleasure that I hand them over. The more one thinks over the happiness of the pictures going home to their rightful place, where all pictures that have stood the test of time and secured a verdict in their favour should go, the more one wants to speed them on their way."

It would be well if these generous and enlightened sentiments could be borne in mind by other rich collectors, for with the meagre sums devoted by the Government to

the purchase of works of art, the augmentation of our national collections must depend almost wholly on private munificence.

THE Post-Impressionist Poster Exhibition at the Doré Gallery (35, New Bond Street) was a disappointment so

A Poster Exhibition

far as its name was concerned, for beyond a single French Futurist poster—an advertisement of the Moulin de la Galette, lithographed by Dollia—there was scarcely anything of an advanced nature included in the display. This fact, however, detracted neither from the merit nor the interest of the exhibition; for the posters shown comprised many of the best and most effective designs which have been produced in England, on the Continent, and in America during recent years. The exigencies of space prevented works of a large size being included, and the posters consequently were chiefly of the one-sheet variety. These, however, were the more interesting as presenting the difficult problem to the artist of how to attract the maximum amount of attention with only the minimum amount of space at his disposal. English posters held their own well in the collection, and though some of the foreign ones perhaps attempted higher flights of artistry, examples such as those issued some years ago by James Pryde and William Nicholson combined artistic attainment with commercial effectiveness in a manner it would be difficult to surpass. Their work was unfortunately chiefly illustrated by a series of small reproductions of their more famous posters, the only exception being their sheet of "Hamlet," a design which, though chiefly executed in black and brown, was more telling than the majority of posters printed with a greater range of colours. An example which has been often seen on English hoardings is the representation of a yellow-haired girl in a red dress drinking a bowl of milk, while three cats appeal to her beseechingly for some of its contents, designed for Nestlé's milk by Steinlen. An effective French poster was a view of St. Malo from Dinard by moonlight, by George Dorival, which gave with wonderful economy of means a most fascinating view of the French watering-place, boldly portrayed, yet full of poetical suggestion. A lady's shoe with the maker's name recorded beside it formed the theme of a poster designed by Bernhard for Hollerbaum and Schmidt, of Germany, which was treated in such a thoroughly artistic spirit as to make it a thing of beauty. Other works which may be mentioned were the "Bal Tabarin," by Grün, "The Russian Ballet," by B. C., and those designed by Miss A. E. Rice and Mr. J. D. Fergusson. But indeed the general level of the exhibition was so high that one wishes it could be transferred bodily to South Kensington, to be used as examples to the poster designers among the art students.

FEW materials lend themselves more readily to artistic treatment than lacquer, and the Chinese—for centuries the greatest decorative artists in the world—have attained some of their most notable triumphs in their

An Old Chinese Lacquer Screen



VENETIAN SCENE

BY CHARLES MACKIE A.R.S.A., AT THE SCOTTISH GALLERY

lacquer work. In a collection of fine examples of ancient Oriental art and craftsmanship now on view at Messrs. Dean's Gallery of Antiques (9, South Molton Street) there is included a most beautiful specimen of Chinese lacquer in the form of a twelve-fold Coromandel screen, measuring, when spread out, about 9 feet in height and 18 feet in length. The term "Coromandel" suggests an Indian origin, but, like so many other terms used in a similar way in regard to Chinese wares, it is derived from the fact that the earliest specimens of the kind which arrived in England came by way of India. The screen is Chinese work of the Kang-He period, and magnificently exemplifies what is perhaps the greatest epoch of Chinese art. On the face it is adorned with a representation of the Chinese divinities grouped in a celestial paradise above the clouds, while below are a number of pilgrims coming from both directions, and laden with offerings for the gods. This central picture, which extends nearly the whole length of the screen, is surrounded with a narrow conventional floriated border, between which and the outer border of the screen are a number of panels, the upper ones being decorated with designs of flowers and vases, and those below with spirited naturalistic representations of animals. The reverse side is unusually well decorated; a design of Ho-Ho birds, cranes, and other birds grouped among foliage, executed on a large scale, and arranged with great decorative effect, forms the central picture, while above and below are a similar series of panels to those on the front, the *motifs* being taken from birds, plants, and objects of still-life. The screen is in fine preservation, and the effect of the rich hues of

the lacquer—gold, red, and green predominating—on the black background, arranged with consummate artistry on such a large design, is one of great splendour. There are many other objects of interest and beauty contained in the collection, which will remain on view for some time.

AT first glance the influence of the motor-car on modern art might seem to be an almost negligible quantity; yet that it has a share—and that not a small one—in revolutionising the artistic outlook must be apparent to every thoughtful student on the subject. Before the advent of the motor-car the pictures most in favour with the wealthier classes were those which possessed a literary interest, or interior scenes and landscapes wrought with a full perception of minute detail. These exemplified the taste of a people who read much and enjoyed nature in a leisured way which permitted them to see her most minute beauties. Now the taste has altered; the literary picture is consigned to the limbo of unartistic art, and the most popular renderings of nature are those which portray her in a broad and impressionistic manner. It is no far-fetched theory to ascribe a large portion of the change to the influence of the motor-car, the more especially as it has not penetrated to those classes who cannot afford such a luxury. The old style of pictures is still popular with the masses; but the delights of motoring are taking wealthier people away from their books, and their outlook on nature is largely influenced by seeing it from cars going along at a speed which does not permit them to take in the

details of the scenes through which they pass, but only their broad effect. It may be objected that the advent of the railway should have induced a similar change, but the conditions are different. The side view from a carriage window through a maze of telegraph poles is trying to the eyes when long persisted in, and the experienced passenger seeks beguilement by reading his book or newspaper. The exhilaration induced by motor-ing renders the senses too keenly alive to indulge in such tame pleasures, and so motorists absorb with avidity the beauties of the scenes through which they pass, not with the same detailed observation that their fathers gave it during their leisured walks, but with a greater comprehension of the broad effects. As time goes on, this vision will become even more hurried and generalised, for cars are becoming faster, and the question is becoming, not what speed a car can attain, but what speed it may be permitted to go. At Brooklands the other day a Talbot car—not an excessively high-powered racer, but an ordinary touring car—attained the almost incredible speed of 120 miles an hour, a rate which no railway train in the world could keep up without leaving the line. The production of such cars will presently force the Government to make great trunk roads confined wholly to high-speed automobiles. In the meanwhile the building of light, nominally low-powered types like the Talbot, easy and inexpensive to run, capable of attaining any rate of speed desired, possessing all the certainty and none of the inconveniences of the railway, and making the daily journeys between a business in town and a home in the midst of the country a health-giving pastime instead of an irksome ordeal, will convert more and more people into becoming motorists, and the impressionistic artist will benefit accordingly.

EDUCATION is not a matter upon which no two people agree, and a view of the exhibition of students' work at the Victoria and Albert Museum, held in connection with the national competition, is not likely to ensure any greater unanimity on the subject. That the South Kensington system of education is better than none at all has been disputed; that it is the best which can be devised would only be urged by a few enthusiasts; but to formulate a new scheme which would generally satisfy cultivated opinion better than the old appears to be impossible at the moment. The exhibition this year was held under specially advantageous circumstances, the works being shown in a spacious gallery at the Victoria and Albert Museum, instead of, as formerly, in a galvanised iron shed at the rear of the National History Museum. The Government may be heartily congratulated on at last consenting to demolish the old exhibition room and erect a worthier edifice in its place. This change, however, will not be without some disadvantages. A more stately environment will inevitably bring about a demand for more perfect art, and the students' work which only attained enough distinction to look in keeping with the ramshackle surroundings of the former exhibition room will inevitably appear mean and commonplace

in a well-appointed picture gallery. Something of this impression was given by a number of the items contained in the exhibition this year; for though the display as a whole was probably equal to that of last year, it hardly pleased one so much, and its weaknesses were more apparent. This was especially so in what may be termed the practical sections—those in which the work depends upon the student's own initiative and artistic feeling; and again and again the question presents itself whether the South Kensington system does not tend to cultivate mechanical dexterity at the expense of originality. In all cases where the student had a scholastic exercise to perform, the standard of attainment was high, but where he had to apply his knowledge to practical use, and produce not an exercise but a work of art, there generally appeared feebleness of conception and uncertainty of execution. This would be only natural if the exhibitors were children, but it must be remembered that the large majority of South Kensington prize-winners are grown men and women.

Of course, there were exceptions to the rule, and these the examiners appeared to have singled out with commendable discernment. Little fault, for instance, could be found with the etchings which gained for Mr. Sydney A. Gammell, of the Liverpool School of Art, a gold medal. It is true that the artist showed a tendency to accentuate his high lights by exaggerating his shadows, but this failing is almost general among present-day etchers. The great thing was that the works displayed individuality and artistic feeling, while in technical mastery they would hold their own in any exhibition of modern work. The shaded drawings of figures from the nude by Mr. Arthur Mason, of Margaret Street, Birmingham, were in the nature of scholastic exercises; one would hazard the guess that he was awarded a gold medal largely because he had elevated them into works of art, making his studies not merely anatomical records, but setting the figures in an atmospheric environment, realising the texture of the flesh and making them appear living individualities, instead of the soulless automatons generally shown in students' drawings of professional models. The same artist's painting from life, which gained him a silver medal, though a correct piece of work, was not nearly so sympathetic. Amongst other gold medallists were Miss Mabel Webb, of Hornsey, and Mr. William H. Stevens, for carefully and accurately wrought drawings from the antique—a form of art to which far too much time is given by South Kensington students; Miss Mary A. Gilfillan, of Camden, for a tasteful design for a necklace; and Miss A. L. Hitchcock, of Kensington, for a daintily conceived design for a circular box. The St. Marylebone Polytechnic produced no less than three gold medallists—Miss Margaret C. Tree, whose well-painted group in oil-colours showed commendable originality in the choice of a theme, the subject selected being a looking-glass and some of the oddments of a lady's toilet table, instead of the usual fruit and earthenware; Miss Hester M. Wagstaff for a well-balanced design for a stained wood card-table top; and Miss Gwen White for a tasteful design for

a decorative bookcase panel. Dublin, as usual, carried off the gold medal for stained glass, the window by Mr. Harry Clarke, though a little dark in colour, fully deserving the honour for its fine spacing and original treatment. A second window design from the same school by Mr. Austin Molloy was worthy of the silver medal it obtained, while the richly coloured window by Mr. Newton H. Penprase, which was awarded a similar honour, was, in some points, superior to that of the gold medallist, but hardly so effectively spaced. The gold medal design by Mr. Arthur Woodward, of Nottingham, for a panel in the end of a library, was well modelled and artistically conceived, though the composition was somewhat over-evenly balanced, and the wall at the back of the panel too strongly accentuated. The lace curtain shown by Mr. Ernest J. Woodward, which brought a second gold medal to the same school, was handsomely and effectively patterned, and appeared a thoroughly practical design. Miss N. L. Nisbet, of Wandsworth, gained gold medals for book illustrations, both in black-and-white and colour. These were well conceived and firmly rendered, while the spacing was excellent. One wonders, however, if the black-and-white drawings, which were apparently intended for reproduction on a smaller scale, would not lose something in reduction, the fineness of the work hardly allowing sufficiently for it. The silver medallists were too numerous to allow a systematic examination of their work. One may mention, however, the design for lace by Mr. Felix Collington, of Nottingham, whose age (fifteen) renders the performance one of remarkable promise; the well-studied water-colour painting of a head from life by Mr. Kevetha Perry, of Aston; the freely treated water-colours of the same theme by Mr. W. S. Bagdatopulos, of Ealing; the strongly painted still-life group in oil colours by Miss Ruth Lindley, of St. Marylebone Polytechnic; and the delicately executed drawing from an antique cast by Mr. John H. Willis, of West Hartlepool.

"Lady Spencer and Child." Engraved by G. J. James, after Sir Joshua Reynolds. (J. F. E. Grundy. Issue limited to 225 artist proofs at £4 4s.)

AT the present time the taste of the collector of modern prints runs largely in the direction of colour. To a certain extent this predilection is justified. Monochrome has been explored by generations of great artists who have exhausted most of its possibilities. The etchings of Rembrandt and Meryon or the mezzotints of J. R. Smith and Thomas Watson are executed with a full technical knowledge of the range of effect in black-and-white to be obtained through the use of the mediums in which they are executed. They constitute the last words that can be said on the themes they treated. The modern artist may rival, but cannot surpass them, and he must seek fresh triumphs, less in the direction of finding new methods with which to handle the graver and etching needle, than in the application of the old methods to new and original themes. In nearly all forms of colour-printing, however, there still remain possibilities of fresh developments, and despite the high prices now realised

by the eighteenth-century mezzotints in colour, it cannot be said that they attain the highest developments of this phase of art.

It must be remembered that the old mezzotints were never primarily engraved for the production of colour-prints; the latter were merely a profitable by-product, struck off the plates when the copper was too worn to produce satisfactory prints in black-and-white. The skill of the printers produced many beautiful results; but hand-touching had to be largely resorted to, to disguise the worn-out state of the plates. Thus the rank and file of the old coloured mezzotints are less the direct outcome of the engraver's art than a joint production for which printer and colourist were equally responsible as himself.

In modern work the engraver assumes full responsibility for the results attained. The experience gained during the revival of colour-printing in the last twenty years has shown that a single plate cannot be so wrought as to produce the best results both in colour and black-and-white; and though, by reworking, a plate designed for the one medium may be adapted for the other, the impressions resulting are never so satisfactory as when the mezzotinter has worked with only a single objective in view. Thus the majority of the plates recently issued are intended for use only in the single medium. An instance in point is the newly published mezzotint by Mr. G. P. James of Reynolds's famous picture *Lady Spencer and Child*. The plate of this is to be destroyed after 225 proofs in colour have been struck off. The engraver has obviously nicely calculated his work for colour effect, with the result that he has attained a purity and refined gradation of tone something akin to the quality of a highly wrought water-colour drawing. The work and colouring is brilliant without being overforced; the whites of the dresses of the mother and child especially are rendered with great delicacy. Mr. James, who was formerly an assistant to the late Mr. J. B. Pratt—perhaps the best all-round engraver that England produced during the last half of the nineteenth century—has already been responsible for several capable works, and this charming translation of a charming picture should do much to enhance his reputation.

MESSRS. MORTLOCKS (Ltd.), Oxford Street and Orchard Street, London, W., have been appointed, by Royal Warrant, china and glass merchants to Her Majesty the Queen.

AT the present show at the Scottish Gallery, presumably the last show which will be held there till summer is over, the most engaging pictures, so far as contemporary work is concerned, are some by Mr. Lawton Wingate, all of them seascapes. They are long close to a characteristic McTaggart, yet they are by no means outshaded in consequence, and indeed their excellence appears the more paramount when tested in this wise. For though Mr. Wingate lacks the fire of his great predecessor, and is therefore much less arresting, he transcends him

Edinburgh:
The Scottish
Gallery and
the French
Gallery

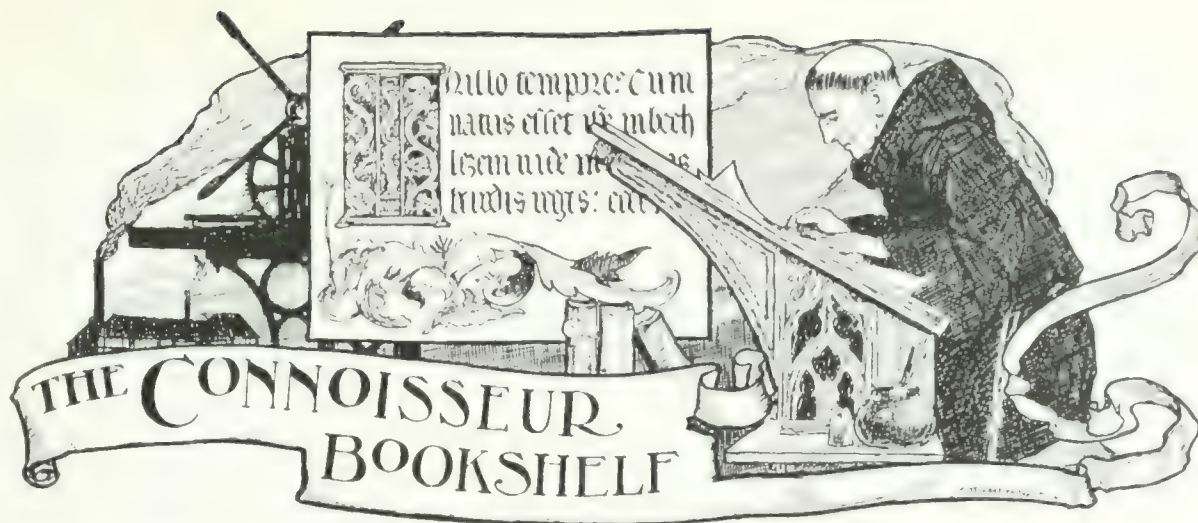
withal as regards a sense for colour and for form in general; and, accordingly, many of his pictures really possess a greater decorative value than McTaggart commonly achieved. This keen sense for form is scarcely adumbrated by Mr. Charles Mackie's *Venetian Scene*, the countless separate items figured on the canvas seeming disjointed from one another instead of being symmetrised; while parts of the water in the second plane do not look quite level, a shortcoming which is probably due to an error in tonal relations. At the same time, the painter has rendered happily that beautiful hour when daylight is just beginning to wane—that hour which Mr. Yeats, in a famous poem, compares to the linnet's wings; nor need one fear to apply this apt epithet to Mr. Mackie's picture, so full is it of subtle and delicate nuances of tone. Mr. Austen Brown also shows himself a colourist of fair gifts, while an exceptionally fine piece of work is a pastel by Mr. W. Y. MacGregor—a moonlight scene wherein even the darkest parts of the sky have the semblance of vibrating with the innumerable tints which the great dome presents at night. The artist, in fine, has contrived to mirror something which, of all nature's secrets, is possibly the most difficult one to embody in art.

The exhibition likewise embraces several good water-colours, notably a landscape by Mr. J. Cadenhead and one by Mr. Ewan Geddes, a painter who is seldom striking yet who hardly ever fails to compass a certain placid beauty; while better still are some tiny studies in birds and flowers, the work of Mr. Edwin Alexander. From the outset he has given the bulk of his energies to this particular kind of art, and though his results are no doubt slight, they are thoroughly individual, while they invariably reflect mastery of the prim, precise style of workmanship. Coming to the department of monochrome, perhaps the best thing here is an etching by Mr. F. Krostowitz, a new name in the Scottish art-world; while to speak of a further novelty, heretofore lithography has never been practised to any great extent in Scotland, and this gives an especial interest to various original lithographs by Mr. Stanley Cursiter. It must be owned that these works of his, if viewed simply as pictures, are hardly to be called satisfactory; yet they disclose a tolerable knowledge of the process at issue and of its resources, and thus one is prone to feel that Mr. Cursiter would find his *métier* in reproducing the old masters. Nor should he think it derogatory to employ his lithographic skill in this way, for, waiving the army of fine engravers who devoted themselves purely to work of this nature, has it not even enlisted many painters of inspiration and originality? Boucher perpetuating the drawings of Watteau and Fragonard etching things by Tiepolo, his *maître de gravure*, as he styled him fondly.

The annual mid-summer show at the French Gallery is composed chiefly of modern Dutch pictures, and

certainly these do not suggest that an artistic revival is imminent in the land of Hals and Rembrandt! The exhibition is made memorable, nevertheless, by the inclusion of a superb canvas by Georges Michel; while there are a few good things by contemporary Englishmen, in particular a still-life by Mr. A. Hayward, and a seascape by Mr. John Lavery entitled *Tangiers Bay*. The artist has expressed the drowsiness of noon in the torrid south, and, looking at his picture, it is impossible not to wonder why he concerns himself almost wholly with portraiture nowadays, and does not steal more time from it to paint the sea and sky.

SIR THOMAS LAWRENCE was a master with the crayon before he essayed oil painting, and in his drawings he shows a spontaneity of feeling and a facility of expression which are sometimes absent from his pictures. These qualities are exemplified in his portrait of Georgiana Duchess of Bedford, a celebrated beauty of her period, who sat more than once to the artist. She was fifth daughter of the fourth Duke of Gordon, becoming in 1803 the second wife of John Duke of Bedford, whom she survived fourteen years, dying in 1853. The illustration of the subject is taken from the stipple engraving by F. C. Lewis, whose reproductions of Lawrence's drawings in this medium are unequalled for their fidelity to the originals. Though on Lawrence's death his mantle did not fall exclusively on any single artist, Alfred Edward Chalon, R.A., may be said to have succeeded to his position as portrait painter-in-chief to the ladies of the aristocracy. Like the deceased master, he first made his reputation by his pencil. His portrait of Sarah Sophia Countess of Jersey and her child is a fine example of the vivacity and charm of his art, and though it lacks something of the simplicity of Lawrence—who in his turn was less simple than the eighteenth-century masters—it is reinforced by a certain French piquancy which Chalon possessed by right of ancestry, he being a descendant of an old French family domiciled at Geneva. This illustration and the one after Lawrence are reproduced from engravings in the possession of Messrs. Henry Graves & Co. Another French immigrant to England was Nicholas Colibert, whose stipple plate from his own picture of *The Parachute* has a topical interest at the present time when the conquest of the air, essayed with indifferent success in the eighteenth century, has been finally consummated. To the same period belongs the original engraving of *Les Deux Amies*, by John Raphael Smith, who, though not so capable an artist with the brush as with the burin, yet produced many charming works. François Boucher's *Venus disarming Love*, in the collection of Mr. Alfred de Rothschild, is a work which reveals the fine craftsmanship and unerring decorative instinct of the great French painter at their highest development.



MR. DEWHURST'S ably written plea in favour of the establishment of a Ministry of Fine Arts deserves to be

"Wanted: a Ministry of Fine Arts,"
by Wynford Dewhurst
(Hugh Rees, Ltd. 1s. net)

read by all those who possess cultured tastes or are interested in the permanent well-being of the country. Art is one of the palliatives of modern life—the colour, indeed, which relieves the otherwise drab monotony of civilised existence. This fact has never been seriously recognised by any English Government, and the result is that art has failed to enter into the lives of the great masses of the people. Mr. Dewhurst brings within the scope of his definition of art all that tends towards the creation or preservation of beauty. His ministry, when established, would have for its field of endeavour not only the encouragement of the work of living artists, but the preservation to the country of the wealth of examples of retrospective art and archaeology it still contains, the safeguarding of its beauty-spots from spoliation, the repletion of denuded woodlands, the organisation of pageants to educate the taste of the masses, and the encouragement of original creation of art in all forms by craftsmen throughout the country. It is an extended programme for a single ministry to execute, but much the same functions are already performed by the ministerial department for the purpose which exists in France. At present in England all these matters are everybody's business, so that nobody adequately attends to them. If England is to retain its position as an artistic or even as a commercial nation, a Ministry of Fine Arts will have to be organised for the country on somewhat the same lines that Mr. Dewhurst suggests.

MISS GERTRUDE BONE'S *Women of the Country*, the latest addition to the "Roadmender Series," hardly comes

"Women of the Country," by Gertrude Bone
(Duckworth & Co. 2s. 6d. net)

under the classification of a novel—certainly not of a novel of the orthodox type. It may be called a study of country women realised in an account of a portion of the life of one of them, and the description of her relations with her fellows. The character depicted

—one Anne Hilton, an old maid—is by no means of a conventional type: a wise selection, for the true aspect of orthodox life is best realised when it comes into contact with the unusual. The story told is of Anne's interest in a misguided girl, and her ultimate adoption of the latter's orphaned child. The strength of the study is in its simple realisation of actual life. The different characters introduced are each of them sketched in with a convincing touch; and though some of them only appear for a moment, they all move with the vitality of living individualities, possessing their own characteristic traits and point of outlook, and acting with that consistent inconsistency which is the common trait of mankind. The book is illustrated with a powerful and effective frontispiece by Mr. Muirhead Bone, which is excellently printed.

THE latest reinforcement of the "Artistic Crafts Series" is a manual on heraldry, which should enable designers

"Heraldry for Craftsmen and Designers," by W. H. St. John Hope
(John Hogg 7s. 6d. net)

and craftsmen to master the principles of the art sufficiently to prevent them from making any serious errors when transcribing heraldic blazonry, and which also should largely aid them in making their reproductions so as to attain the best decorative effect. Mr. W. H. St. John Hope devotes the major portion of his book to the heraldry of the pre-Tudor period, when the rules of the art were better understood than in later times, and heraldry was consequently treated with an intelligent freedom which allowed far more scope for artistic effect than the cast-iron conventions which largely prevail at the present time. The author's exposition of his theme is concise, clear, and thoroughly intelligible, and he incidentally gives a good deal of interesting information, which should make the book of utility to a larger circle than those for whom it is directly written. One of the great attractions of the volume is the wealth of admirably selected illustrations, taken from the best examples of English heraldic craftsmanship extant, which should afford the designer models for practically every species of work he is likely to be called upon to execute. One would wish that a larger

number of modern examples had been included, if only to show on what points they are inferior to the whole; but in a volume of limited size it is impossible to thoroughly illustrate all the phases of such a wide theme, and Mr. St. John Hope has perhaps acted wisely in only choosing the best.

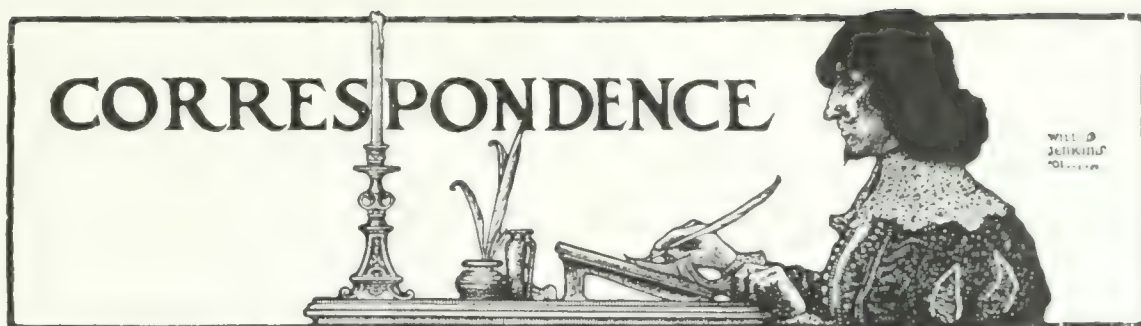
THE standpoint of Mons. Albert Gleizes and Jean Metzinger in their exposition of Cubism can be summed up in the following quotation:—
"Cubism," by Albert Gleizes and Jean Metzinger (T. Fisher Unwin. 5s.)

"Painting must not address the crowd in the language of the crowd; it must employ its own language in order to move, dominate, and direct the crowd, not in order to be understood. It is so with religions and philosophies. The artist who concedes nothing, who does not explain himself, and relates nothing, accumulates an internal strength, whose radiance shines on every hand." Were this true, it might serve as an excuse for Cubism, which may be defined as an attempt to express in paint the inexpressible by means of the incomprehensible. But is it so? The superiority of the artist to the ordinary man lies wholly in his power of expressing his ideas so that they shall become intelligible to others besides himself. His ideas may be his own, but his language must emphatically be that of the masses, otherwise he is no artist, for art is the transmission of emotion—an impossible feat if the vehicle used is an unknown tongue. Thus it is that all great artists have employed the language of the crowd—refined and exalted, it may be, and so weighted with meaning that its full signification may not at once be comprehended, but always with its surface meaning perfectly comprehensible. A crowd can be no more "moved, dominated, or directed" in an unknown tongue than an audience of deaf mutes can have their emotions aroused by the sound of music. All religions and philosophies which have ever flourished have spread their propaganda by the eloquent use of the vulgar tongue, and the artist "who concedes nothing, who does not explain himself, and relates nothing," so far from accumulating an internal strength, is suffering his faculties of expression to become atrophied by disuse. The present age is intensely egotistical; everyone who accumulates two or three ideas, and has sufficient leisure and vanity to ruminate over them, becomes obsessed with the conviction that their utterance is of supreme importance, whether he is

capable of expressing them or not. The cults of Post-Impressionism and Cubism are largely promoted by such individuals, who, denied the gift of clear utterance, console themselves with the thought that true greatness consists in being unintelligible. The book has been well translated, and though it fails to give a clear exposition of the ideas underlying Cubism, this is less the fault of the authors than that the ideas themselves are wanting. From the Cubist's point of view, there is probably no better English work issued on the subject,

Churchwardens' Accounts hardly appears an interesting subject, but Mr. J. Charles Cox, in his volume on the subject—the latest addition to "The Antiquary's Books"—brings to light many curious and entertaining facts which one would not like to see forgotten. The office of churchwarden in pre-Reformation days was purely ecclesiastical, though even then it was of considerable importance, for on the churchwarden devolved the task of raising and administering the funds necessary to keep the fabric of the church in repair and ensure the rites of public worship being duly performed therein. He was, moreover, the censor of the morals of the parish, and had the duty of making presentment of all delinquencies, whether of lay or clerical offenders, to the ecclesiastical court. In the reign of Henry VIII. and afterwards further duties were attached to the office, until the wardens became responsible for every form of local government. To assist them in attending to these multifarious concerns, parish vestries were gradually evolved, and at the present time they have been relieved of the large majority of them by various Local Government Acts. The earliest churchwardens' accounts in existence in England appear to belong to the latter part of the fourteenth century; but they do not occur with any frequency until the sixteenth century and later. Mr. Cox compiles a list of over four hundred sets of accounts extant, which begin anterior to the eighteenth century. The extracts he makes from these throw a flood of light on the manners and customs of our ancestors, and give most valuable information concerning the prices of commodities and the rates of wages at various periods. The volume is a model of painstaking research, and well deserves its place in the authoritative series of "The Antiquary's Books."





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.—A7,283 (*History of the City of London*).—The illustrations, are of little interest to a book collector. Under ordinary circumstances they would not realise more than 4s. or 5s. apiece. The copy of *Thos. Charnock's Works*, 1684, is also of little interest.

Pairs of Figures.—A7,301 (M.C., Torquay).—We cannot tell from your description what these figures are, but we are sure that the first pair you describe are *not* Chelsea. They are most probably from some foreign factory. It is very difficult to identify such figures from a written description.

Glass Bottle.—A7,312 (Cray).—The bottle shown in the sketch is probably English work of about eighty years ago. It has no distinctive character to enable us to assign it to any particular factory. It may be worth a sovereign or so to a private buyer.

"The Seasons."—A7,335 (Stockton-on-Tees).—Your set of coloured prints by J. Harris, after J. F. Herring, sen., as described, should realise about £6.

Long-case Clock.—A7,338 (Calne).—We have no record of the clock-maker named Robert Bunyan, of Lincoln, and fear we cannot state the date of the clock.

Figure.—A7,341 (Birmingham).—The figure is that of a well-known local character, and it was originally made in porcelain at Derby about eighty or ninety years ago, and afterwards copied in Staffordshire. The drawing does not enable us to see if the figure is in porcelain or in the softer earthenware. In the former case the figure would be well worth £15, and in the latter case about half that price. Both kinds are somewhat rare.

Books.—A7,358 (*Kennington*).—If your copy of *Kennington* is the first edition and in original cloth, its value would be about two guineas. None of the books on your list would be likely to realise any sum of importance.

"Spirit of a Child," by Bartolozzi.—A7,369 (Bexhill).—Judging from the description, your impression is only an ordinary print, and in this case would not realise more than £1 to 25s. It is impossible for us to identify or price your Rembrandt engraving without further information than the date it was produced.

Chairs.—A7,383 (Burton-on-Trent).—Chairs such as the one shown in the photograph you send are English, usually in rosewood, and made in the early part of the 19th century, being Sheraton in design. At present their value is from 10s. to 15s. each, but they are rising in value.

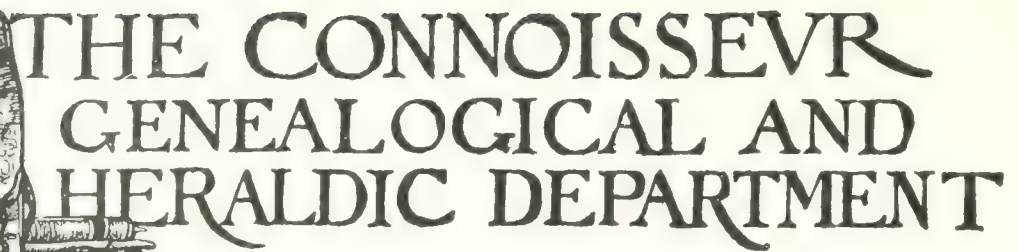
Vases.—A7,393 (Streatham).—The vases shown in the photograph are probably Staffordshire of the early part of last century, about 1830, but it is almost impossible to identify the factory, as the decoration is common to several places. The form is not very elegant, but the pair should be worth about £5.

"The Sale of the Pet Lamb."—A7,408 (Portsmouth).—Your print by S. W. Reynolds, after W. Collins, being cut, would only be worth about 10s.

Clockmakers.—A7,411 (Farnham).—(1) There is a long-case clock by John Cutbush, of Maidstone, in Wellbeck Abbey. It dates to about 1700, and has a very quaint inscription. (2) Wm. Speakman, London, was apprenticed to the Clockmakers' Company in 1661, and was master in 1701. (3) Several makers named John Johnson, of London, are recorded. One was admitted to the Clockmakers' Company in 1678; another, who worked as a jeweller at 3, Flower de Lucas, Cheapside, joined the Company in 1680; another joined in 1701, and in the same year another worked in Fleet Lane, whilst a fifth worked at Elm Street, Gray's Inn Lane, between the years 1790 and 1835. (4) The work of John Roberts, Norwich, is not recorded, and the makers named Smith, of London, are far too many for us to enumerate.

"The Harlot's Progress."—A7,412 (Presteign).—Your prints of Hogarth's *Harlot's Progress* would only fetch a few shillings at auction. You must send us the engraving by J. R. Smith for examination before we can value it for you.

Tea-set.—A7,422 (Cleethorpes).—Judging by the photographs, the service is apparently by one of the Staffordshire makers of the early part of last century. It may be by Messrs. Hilditch, of Lane End and Longton, who produced services with very similar patterns; but we cannot be sure, as there were numerous workers in that style. The various small marks are undoubtedly those of the decorators. The pieces are not fine porcelain such as collectors desire, but the set is worth £10 to £15.





LADY CHARLOTTE HILL, COUNTESS TALBOT
FROM A PASTEL BY DANIEL GARDNER
In the possession of the Earl of Talbot





Some Old Dutch Colonial Furniture By J. Penry Lewis, C.M.G.

It has been remarked that the genius of Holland is always that of detail. "The Dutchman," towards the end of the seventeenth century, "was, *par excellence*, the cabinet-maker of Europe."* Wherever they planted their factories and colonies the Dutch provided themselves with good furniture, taking their carpenters with them to make it, and using the local woods. The "Baas der Scheeps en Huis-timmerlieden," or "Master of the Ship and House Carpenters," was, under the Dutch East India Company, an important official. Mrs. A. F. Trotter, in her delightful book, *Old Cape Colony*, has described the "really beautiful colonial furniture of the Dutch period," made of "stink wood" and "yellow wood," to be found there. In Southern India, where the Dutch had many factories, and in Ceylon, where the Vereenigde Oost Indische Compagnie was paramount for a century and a half, similar furniture is to be met with, made of their favourite wood, cala-mander (*Diospyros quesiata*), not now procurable in the island in which, during the eighteenth century, the trees flourished; also of

ebony, satin wood, teak, Indian rosewood (a species of *Dalbergia*), and the local Ceylon woods, *nedun* (*Pericopsis Mooniana*), which resembles walnut, and *jak* (*Artocarpus integrifolia*), which, after a few years' use, much resembles mahogany.

The refinements of marqueterie and lacquer, of which the Dutch were great expositors, were, so far as the writer's experience goes, not introduced into Ceylon, or, if introduced, were sparingly indulged in. Probably the articles in which they were used would not have lasted well in a tropical climate, subject to extremes of damp and dryness. The Dutch colonial furniture, especially cabinets, wardrobes, or, as they are called in Ceylon, where the old Portuguese name for them has been preserved, "almirahs," and settees, was of a very massive description. "The huge wardrobes, slightly *bombé* in front, and with scroll pediments, have doors and drawers so thick and heavy that only a huge room could accommodate them."† But this was no disadvantage in the colonies, tropical and semi-tropical, where dwelling-houses were on



NO. I. DUTCH CABINET WITH GLAZED DOORS

* *Old Cape Colony*, by Mrs. A. F. Trotter, page 205.

† *How to Live in the Tropics*, by J. F. Herbert Barry, Litchfield, page 63.



NO. II. DUTCH CABINET WITH MASSIVE DOORS AND CHAIRS OF THE QUEEN ANNE STYLE

Especially remarkable. Some of these cabinets were fitted with glazed doors, evidently for displaying the blue china with which the Dutch officials were liberally supplied by their Company.* A cabinet of this kind is shown in the first illustration, and another with massive doors in the second. These have deeply moulded tops, surmounted at the apex by the escallop shell ornament, of which the Dutch were very fond,† also cabriole legs carved on knee and toe, and ending in claw-and-ball feet. The cabriole leg “has been traced back to China and Egypt, but was introduced into England through Holland and France. It may be called the leading characteristic of the domestic woodwork of the Queen Anne period. . . . The claw-and-ball foot is also ‘traceable to the East.’” It is another characteristic of furniture of the Queen Anne period, “and is generally accepted to represent the three-toed claw of the Chinese dragon holding the mystic Buddhistic jewel.”‡

An article of furniture, peculiarly Dutch, was the

lessenaar, a combination of bookcase and writing-desk. The third illustration shows a very good specimen. There is a great deal of good carpentry—more than would be expended on a piece of furniture of this kind nowadays—in the convex and concave-fronted drawers and doors. There are no less than thirty-two of these drawers, two of which are concealed behind the pillars, and four secret compartments attached to the pillars. These pillars can be withdrawn by inserting a key (a hat-pin or skewer will do as well) through a key-hole in the inner wall of the cupboard which fills the space between them, and with it pressing down the piece of horn which is attached to the side of the compartment, and forms a spring which keeps them secure. There is a secret drawer above each of the compartments attached to the larger pillars. When the pillar is withdrawn, a sort of wooden shutter, which is kept in its place through its resting on the top of the compartment, slides down when this support is withdrawn with the removal of the pillar, and reveals a drawer behind it. The larger pillars end in Corinthian, or, to be strictly correct, composite capitals, surmounted by carved wooden figures of a lady and gentleman in Roman costume, and the smaller ones in Doric capitals. Figures, capitals, and bases are all gilded. Above the flap, which lets down to form the writing-table, are two shelves or runners with ring handles, which,

Some Old Dutch Colonial Furniture



NO. III. A "LESSENAAR," OR COMBINATION BOOK CASE AND DESK.

on being pulled out, form rests for candlesticks. The flap is supported by similar but smaller runners.

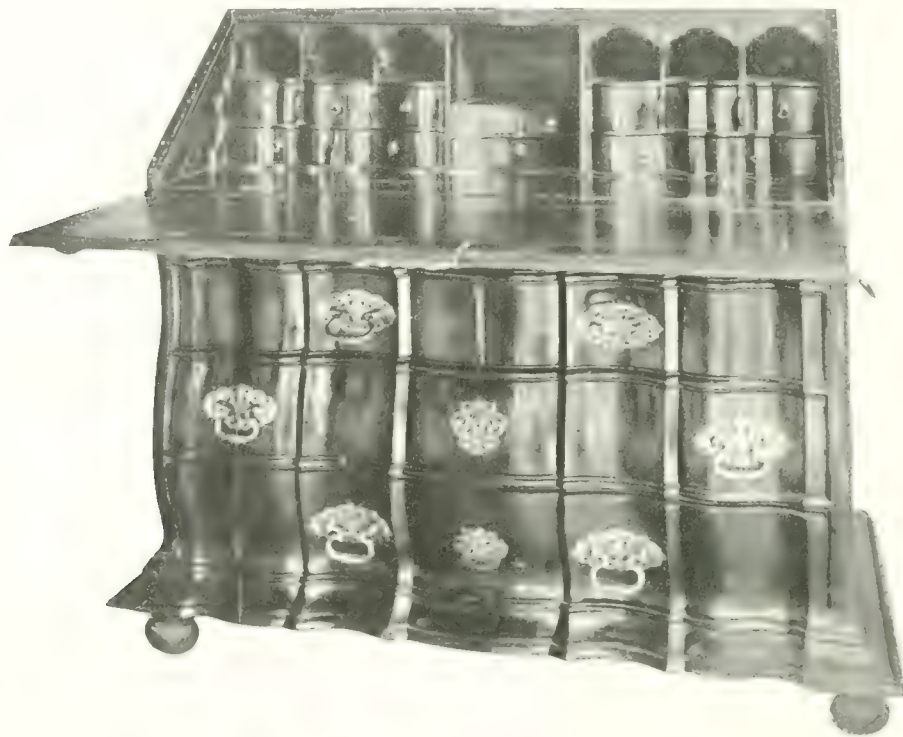
This cabinet had been denuded by its native owner of every one of its brass and silver handles and key-plates on the exterior, but it was possible to reproduce the key-plates, as they had left their outline on the wood, and the handles of the secret drawers still remained, the owner never having discovered them, and they furnished a pattern for the other drawers. Similar cabinets the writer has seen described by the firms advertising them for sale as "William and Mary" or "Queen Anne" bureaux.

Another *lessenaar* in the writer's possession is less elaborate, but is distinguished by its heavily moulded pediment of an architectural character, which reproduces the wavy outlines of the typically Dutch gable or doorway. Old Dutch doorways still remaining at Galle have pediments exactly like the top of this bureau. This similarity of design has been noticed by Mrs. Trotter, who, in an article in the *Architectural Review* for January, 1904, on the "Origin of the Cape gable," commenting on a paper on Ceylon Dutch buildings by the present writer, says: "Curiously enough the outline of the Dutch

... which is identical with the gable we are investigating. I have seen a French wardrobe of the Louis XIV. period—a period following the closest connection between the trade of France and Belgium—which reproduced almost line for line the curves of the Cape gable." The cabinet depicted on page 201 of *How to Collect Old Furniture* more resembles the *dressoir* with the architectural top of which we have been

number of high-backed chairs, generally three or four, sometimes more, fastened together in a row, the legs being of the cabriole shape. The former is, in the writer's opinion, Jacobean of the time of the last two Stuart kings, the latter, a specimen of which is seen in No. vi., Queen Anne. The chair-backs and the legs are ornamented with the scallop shell.

A very elaborately carved settee, of smaller size,



NO. IV. WRITING CABINET, WITHOUT BOOKCASE

speaking. A writing cabinet without the bookcase portion appears in No. iv.

The writer also possesses a wardrobe, or "almirah," of a severely classical pattern with a pillar at each end, the capitals and bases of which are ornamented with brass-work."

Another favourite piece of furniture with "Mynheer" and his "Housvrouw" was the long "*rust-bank*," settee or sofa. These are found in Ceylon of two styles, the one with a frame of small spiral rails, sometimes as many as thirty, supporting a carved backpiece, often divided into two at the middle, with the pattern of the carving at the top duplicated (No. v.), and with the legs also spiral and connected by spiral stretchers, and the other resembling a

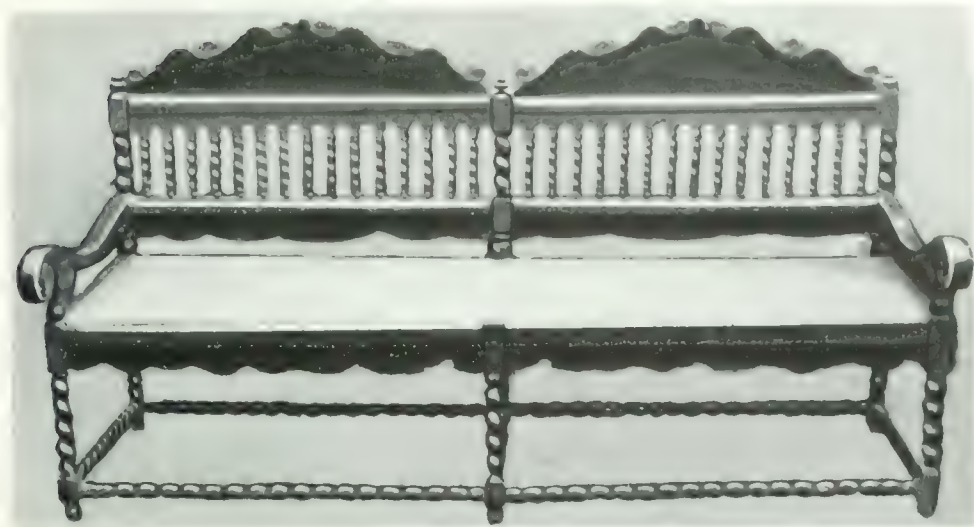
made of sandalwood, is the subject of No. vii. The style is Jacobean: possibly the carving was executed by natives of India—for instance, men of Cochin, who are noted for this kind of work.

After settees, chairs. These may also be classified as Jacobean and Queen Anne. A specimen of the former, with its spirally turned legs, stretchers and rails, is the centre chair in No. viii. This spiral turning, according to Litchfield, was first introduced into the legs of chairs and tables in the earlier part of the reign of Charles II.,† and probably in provincial places spiral work was done by hand.

The chair on the left of this illustration is of almost exactly the same pattern, but is not so much adorned with carving as that depicted opposite page 20 of Litchfield's book, *How to Collect Old Furniture*, which he describes as a "Jacobean chair . . . dated

† Litchfield, *How to Collect Old Furniture*, p. 20. "A chair with spiral legs, stretchers and rails, the work of a native of India, possibly of Cochin, who are noted for this kind of work."

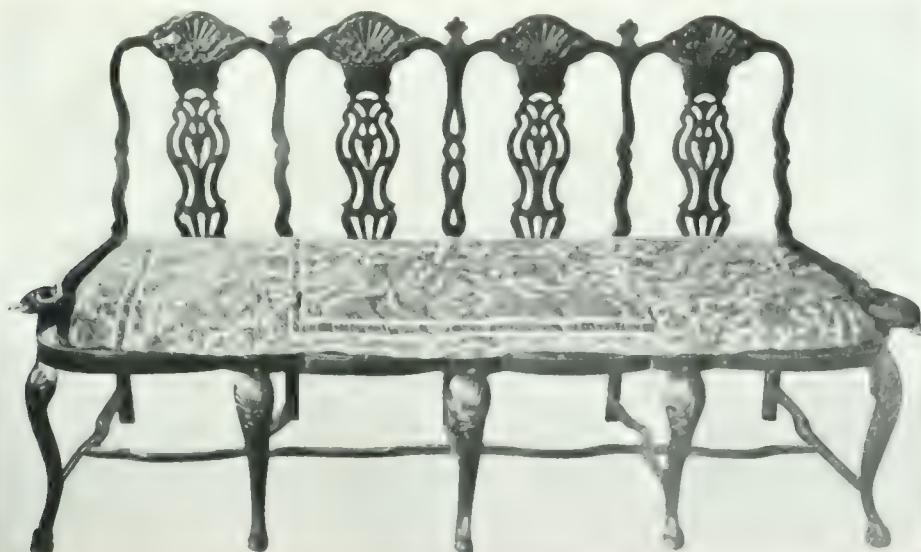
Some Old Dutch Colonial Furniture



NO. V. SETTEE WITH SPIRAL LEGS AND STRETCHERS

1640." The chair shown here is probably of somewhat later date, but it seems likely that this pattern remained in vogue among the Dutch officials in Ceylon for a considerable period. The plainer type, such as this one, was used for office or desk chairs. The chair on the right, which follows the same model, is much more elaborate in its ornamentation, in this respect more closely resembling Litchfield's chair of 1640. But in respect of style there is an important difference—this chair exhibits a transition from the Jacobean style to the Queen Anne. The upper part retains the old, the lower adopts the new

style with its cabriole legs, though the spiral pattern is not entirely discarded, but is retained for the cross rails. This handsome chair is made of satinwood: the seat revolves, and with the back, to which it is attached, may be lifted bodily off the circular frame to which the legs are fixed. The semi-circular back is decorated at each end with a bewigged head, the ends of the wig tied in a bow at the back; the faces on the inner side are so much worn away from use, though satin is a very hard wood, that they present a perfectly flat surface, *sans* nose, *sans* lips, *sans* everything distinctive. We should say that this chair



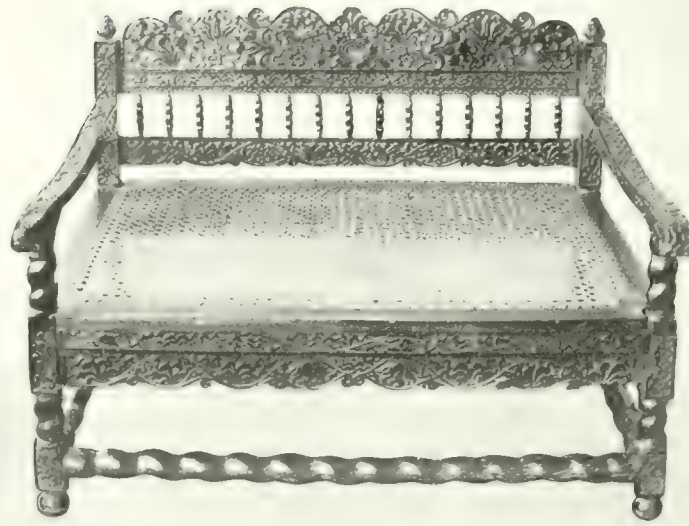
NO. VI. CHAIR BACK SETTEE

dates from the time of William and Mary or Anne, but it may be later if the pattern was adhered to for a long time, as I have suggested above.

Chairs of Queen Anne style with high backs and cabriole legs are seen in No. ii. They exhibit the flat shaped support in the middle of the back,"

which Litchfield states is a feature of Dutch origin.¹ The varieties of pattern are numerous—in fact, it is difficult to come across two chairs that exactly match. This illustration also shows an armchair with the seat set anglewise—another favourite type of Dutch chair.

Tables are not so common, but specimens of both styles are to be met with. The last illustration has for its subject a very handsomely carved table, with



NO. VII. CARVED SETTEE OF SANDALWOOD

ebony legs and a top made of teak with an ebony border. The style is Jacobean; the carving resembles that of the settee shown in No. vii., and was probably carried out by native workmen.

Even the "grandfather clock" which we also owe to the Dutch—is to be found in the island, though speci-

mens are rare. I have only seen two. One was made of jak wood, but the brass dial bore the name of a watchmaker of London of the first half of the eighteenth century — "Daniel Kedden in Noble Street, near Cheapside, London."

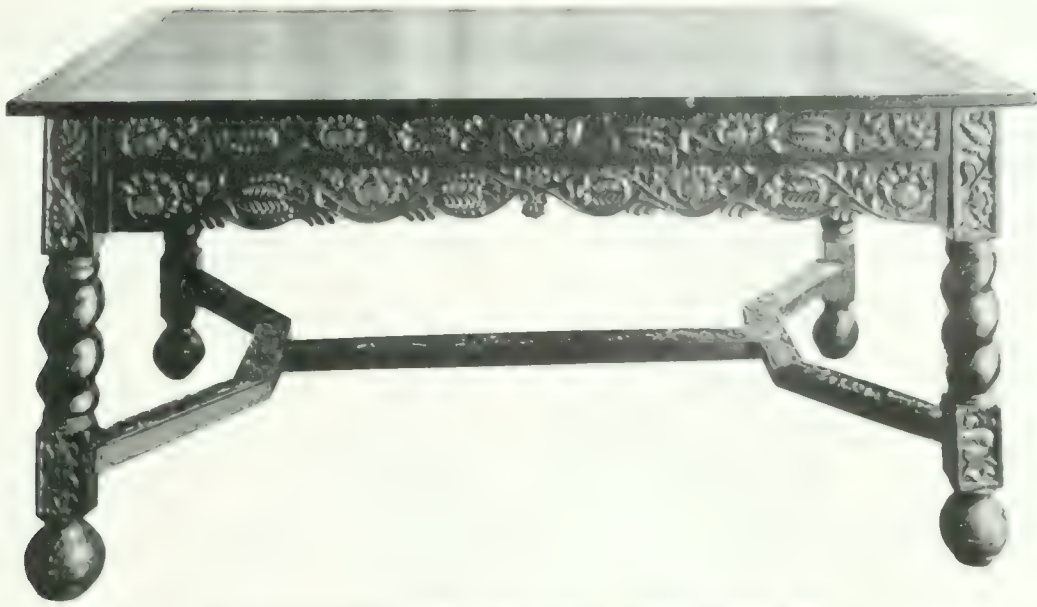
A good deal of this old Dutch furniture has left the island, carried off from time to time by collectors, from Sir James Emerson Tennent, sixty years ago, to the present day, when the interest in it has revived. It is still possible to meet with or ferret out good specimens, though they are often somewhat

Fig. 61.



NO. VIII. THREE TYPES

Some Old Dutch Colonial Furniture



NO. IX. CARVED TABLE WITH PRONY LEGS AND LEAK TOP

dilapidated and dirty, and have suffered much from neglect and ill-usage. The handsome *leesenaar* was being gradually dismantled for fire-wood; one door had gone, but it was possible to repair it by means of an old shelf of the same wood—Indian rosewood. The Queen Anne settee was found in a cattle-shed. Some of the chairs had lost their wooden or cane seats, one of which had been replaced by a netting of coir rope. The grandfather clock was about to be converted into a pigeon-house, and its works had been sent "ten years ago" to a watchmaker for repair, and had not been returned, but were fortunately retrieved from him, but minus the hands.

It seemed to the writer that all these articles were

worth rescuing and renovating. To quote Litchfield, speaking more especially of Dutch mahogany furniture of the latter part of the eighteenth century, but whose commendation of it would, we venture to think, apply equally to the furniture I have been describing, "This class of old Dutch furniture is well worth attention. Now that old English cabinet-work of the time has reached a price that only the very wealthy can afford, this good, honest work of Dutch make is excellent value if judiciously bought, and is certain to attain a much higher price as really well-made old furniture becomes more scarce." *

FIG. 64.



Pottery and Porcelain

"Staffordshire Pottery and its History"

To learn the history of the potting industry in that strip of North Staffordshire now comprised in the county borough of Stoke-on-Trent, but which is better known to the world as "The Potteries," is a task essential to all who would possess more than an elementary knowledge of English china and earthenware, and no better general guide to the subject can be found than the newly published *Staffordshire Pottery and its History*, by Mr. Josiah C. Wedgwood, M.P. The best histories are those which accumulate facts accurately and in an interesting manner. Mr. Wedgwood's volume fulfils both these conditions. If he deprives the industry of something of the remote antiquity with which it was popularly credited,

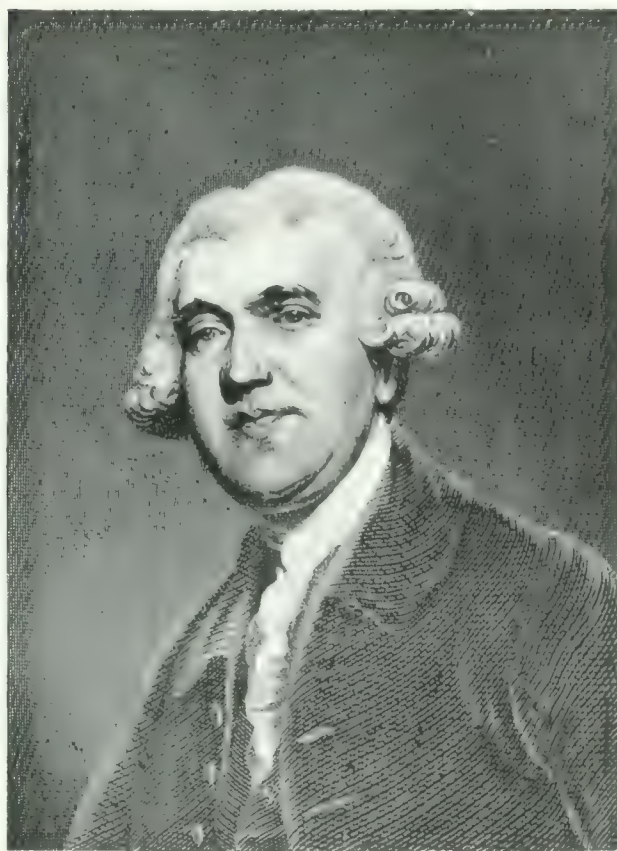
he atones for this by more clearly setting forth the achievements of its real pioneers. The Romans had no hand in establishing potting in North Staffordshire. If they ever implanted their civilization in the district, they failed to leave behind them a permanent knowledge of ceramic art. For a thousand years after their exit, such pottery-making as occurred was of a primitive kind, each family producing the rude utensils requisite for their own use. The first professional potters of whom there is record did not make their appearance until towards the close of the thirteenth century, and, in proportion to the population, were not more numerous in North Staffordshire than in other parts of England. The industry appears to have remained relatively stationary for three centuries. Mr. Wedgwood suggests that in the sixteenth century "some of the impetus for local manufacture

Staffordshire Pottery and its History, by Josiah C. Wedgwood, M.P. London: Longmans, Green & Co., Ltd., 1900, 6s. 6d.



may have come from the dissolution of the monasteries," for, "judging from the remains at the Cistercian Abbey of Hulton, the monks there made encaustic tiles," and the scattered brethren may well have diffused some rudimentary knowledge of "the art and mystery of potting" throughout the district. Corroboratory of this idea are the facts that Hulton Abbey was in Burslem parish, and that soon after its dissolution potters became far more numerous in Burslem than in the adjoining towns. However this may be, the elevation of potting to a staple industry of the district did not occur until the seventeenth century, and owed its origin to the growing scarcity of wood for fuel.

So long as all that was wanted for pottery-making was common clay and brushwood for firing, it could be made with almost equal facility in any part of England, but when wood became so rare and costly that coal had to be used for a substitute, the wealth of the latter material in North Staffordshire at once gave the district a decided advantage. "Burslem, and it is Burslem alone which one need consider in this problem" of why potting should



JOHN ASTLE, 1774



JAR, 1701

have settled in the Potteries, "had something more than clay and coal. The land was split up among a great number of small copyhold owners, and immediately after 1600 the copyholds were enfranchised." The people thus possessed security of tenure, and took advantage of it by laying the foundations of the great potting industry. Names well known in ceramic history began to appear—Adams, Wedgwood, and others—the progenitors of the great potting dynasties who were to make North Staffordshire the greatest ceramic centre in the world. For some time potting remained a peasant industry, the potters for the most part contenting themselves with making butter-pots or the commonest of ware, employing the clay which is now used almost wholly for the making of fire-bricks and the saggars in which the ware is packed while being fired. The raw materials were cheap and plentiful. Clay could be found almost anywhere, while coal apparently cost only 16d. a ton at the pit's mouth. Lead, the dearest of the materials, was obtained from Lawton Park, six miles to the north.

The first potters who appear to have successfully attempted

decorated work were the well-known Toft family, whose slip-ware is now so prized by collectors. It is made of red, buff, or yellow clay, and other coloured clays are dribbled over it through a quill, so as to form pictures or patterns. "Then the whole is dusted over with powdered lead ore and fired till the lead fuses and forms a rich yellowish glaze." This Toft ware originated about the middle of the

seventeenth century, but it is problematical whether any piece is in existence bearing the signature of either Thomas or Ralph Toft that is dated before 1670. Mr. Wedgwood asserts that "M. Solon had seen a slip-dish in a cottage at Hanley bearing the inscription scratched on its back, 'Thomas Toft, Tinker's Clough, I made it 1666,'" but M. Solon's actual statement was not that he had seen the dish, but that it had been seen, which renders the evidence of very problematical value. The statement also given that "Shaw mentions two dishes marked, one 'Thos. Sans,' and the other 'Thos. Toft,' each dated 1650," is also not literally accurate, Shaw's statement being that the two dishes made



SALT-GLAZE TEAPOT, STITCHED TO BE BY THOMAS WEDGWOOD, DATED 1737

would spill their contents on any one who attempted to drink from them without knowing how they were to be manipulated. Until nearly the end of the eighteenth century, probably the commonest production of the North Staffordshire potteries, after the butter-pots already mentioned, was marbled ware, the decoration

of which consists of laying on lines or splashes of the different coloured slips, and then combing or sponging them together. This remained popular for a century.

In the meantime Staffordshire potting was largely revolutionized by the advent of John Philip Elers and David Elers, who are supposed to have come from Amsterdam in the train of the Prince of Orange. They first settled at Fulham, drawing



WHITE GLAZE BOWL, STITCHED TO BE BY THOMAS WEDGWOOD, DATED 1750



THE WOUNDED SOLDIER
 BY JOHN SMITH, 1800. (The original is in the collection of the
 Royal Academy, London.)

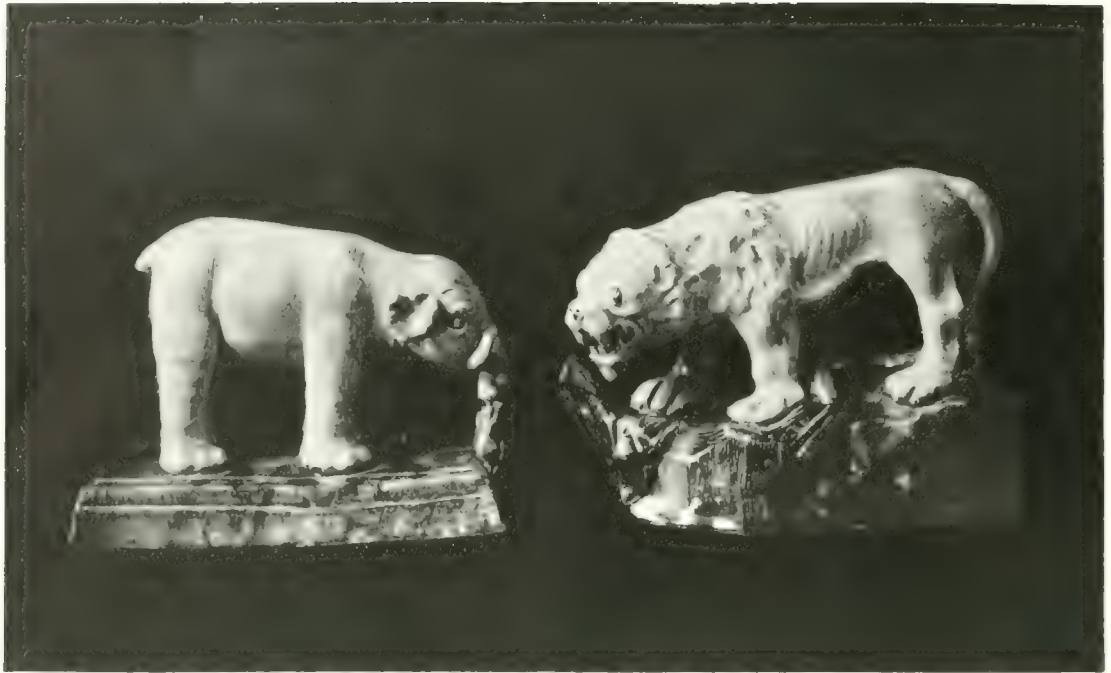


STAFFORDSHIRE POTTERY. A JUG, BY JAMES W. BAKER, OF BILLY, N. 7.

their raw materials from Staffordshire, but between 1693 and 1698 John Philip Elers migrated to the county, establishing a kiln at Bradwell. David Elers was formerly supposed to have gone with him, but it is now generally accepted that he remained in London, where he sold his brother's teapots at from 12s. to 24s. apiece. These teapots were made from red clay, which, when fired, produced a dense, hard, red stoneware of fine texture. They were turned on a lathe after throwing, and thus made thin and light. The clay body was carefully prepared, being smooth and homogeneous, while the ornamentation, which was added by pressing soft clay on to the ware with a metal seal, was delicate and artistic. The pieces were not glazed, but the great heat at which they were fired produced a ware so hard as to be almost forged solid. Elers is also said to have produced black ware of a similar character by mixing oxide of manganese with the clay body. He had numerous imitators, more especially of his black ware, but his work easily outdistanced theirs. It is to the excellence

of his productions, rather than to the new methods he is said to have introduced, that he owes his chief claim to the gratitude of posterity. He taught the Staffordshire potters the value of refined taste and precision of execution, and thus prepared the way for their subsequent achievements.

The Elers are generally reputed to have introduced salt-glazing into Staffordshire, and Mr. Wedgwood is inclined to give credence to this belief. He, however, is unable to advance any fresh evidence to forward their claim, and what is adduced is by no means conclusive. Whether the Elers introduced the process or not, it appears certain that they made no great use of it. The only pieces known to have been treated with it by them are some lengths of pot speaking-tube, which were discovered a few years ago in their former pottery. In 1710 John Philip Elers left Staffordshire and rejoined his brother in London. The potters of North Staffordshire had by now attained considerable technical skill, and during the remainder of the century there was a continuous development of



TWO WHITE-GLAZED STAFFORDSHIRE BULLDOGS, EARLY TO MIDDLE OF WEDGWOOD'S REIGN, 1770

potting in all directions. Dr. Thomas Wedgwood (1765-1797), his son Thomas (1767-1797), Robert Astbury, and Josiah Twyford developed the production of salt-glaze stoneware, so that for fifty years it was the glory of North Staffordshire. The process by which it is produced "consists in firing the ware, specially composed of clay mixed with some silicious sand or flint, to a temperature higher than ordinary earthenware will stand, and then, when red-hot, shovelling common salt on to it through the top of the furnace." The salt fumes cover the ware with a fine coat of colourless soda glaze, distinguishable from lead glazing by its peculiar pock-marked roughness. Astbury introduced the greatest improvement in the ware, by using calcined flint stones to whiten and harden the clay body, thus obtaining a surface white enough to show the glaze to the best advantage. This discovery marked "the first stage in the production of salt-glaze earthenware as well as in the production of the perfect salt-glaze."

The pressure of competition—especially that of Chinese porcelain, the thinness, fineness, and whiteness of which the Staffordshire potters were ever trying to rival—caused the introduction of many improvements. The process of casting came into use about 1730, the shapes being first carved in alabaster, from which "pitcher" or porous clay moulds were taken, until both alabaster and pitcher were replaced by plaster of Paris moulds, the secret of which was brought from France about 1745. In the meanwhile

new ingredients were being continually introduced, so that the variety of wares and colorations were constantly augmented. The most important innovation, and one which completely revolutionized the pottery industry, was the invention of fluid lead glazing by Enoch Booth in 1750. Formerly it had been dusted over the ware in a dry condition, a process which had been almost entirely superseded by salt glazing. Booth, however, "ground the lead ore up with flint and clay and water," and dipped the ware—after it had been once fired and was in biscuit condition—into the fluid glaze, which was fixed by a second firing. This invention may be said to have initiated the era of modern pottery, for the process is substantially the same as that in vogue to-day. It gave a uniform glossy coat on each piece of ware, and glazed different pieces alike, being superior in both respects to the salt-glaze process, which it gradually superseded. Before this latter event happened other improvements in both methods and materials had been introduced, chief among them being the use of enamelling paints, which, with the contemporary use of coloured clay slips, afforded the means of decorating the salt-glaze ware with a large variety of colourings.

These various improvements, coupled with the increasing sale of North Staffordshire wares outside the district of their origin, helped to convert pottery-making from a peasant industry to a manufacture. The earlier potters had each been content with a single object, but the necessity of having agents in

"Staffordshire Pottery and its History"

... materials not found in the district and export their wares, rendered the output of a single oven insufficient to support the expense. The innovation of ... started by the Baddeleys, who put behind their factory at Shelton a row of four, while about 1743 Thomas and John Wedgwood built a factory with five.

Though only something like a quarter of Mr. Wedgwood's work has been treated in this brief survey, space forbids one to follow him in his account of the developments of the pottery industry from what may be termed its ante-Josiah Wedgwood period to the present time; the more especially as the history of many of the leading firms has been recently recorded in *THE CONNOISSEUR*. The author's connection with the great firm which his ancestor, Josiah

Wedgwood, founded, has enabled him to gain access to information not generally accessible, while his book incorporates the results of the latest researches of other leading authorities on the subject. Mr. Wedgwood may be congratulated on having produced in a handy and compact form what is not only a history of Staffordshire pottery, but also of Staffordshire potters, carried forward from the earliest times until the present moment—a history, moreover, which is highly interesting as well as authoritative, and is written with a fluent and entertaining pen. The illustrations are well selected and of good quality, while the inclusion of maps, extracts from old directories, and genealogical tables, enables the reader to comprehend the details of the history with a thoroughness which is not always the case in works of this nature.



JOSIAH WEDGWOOD

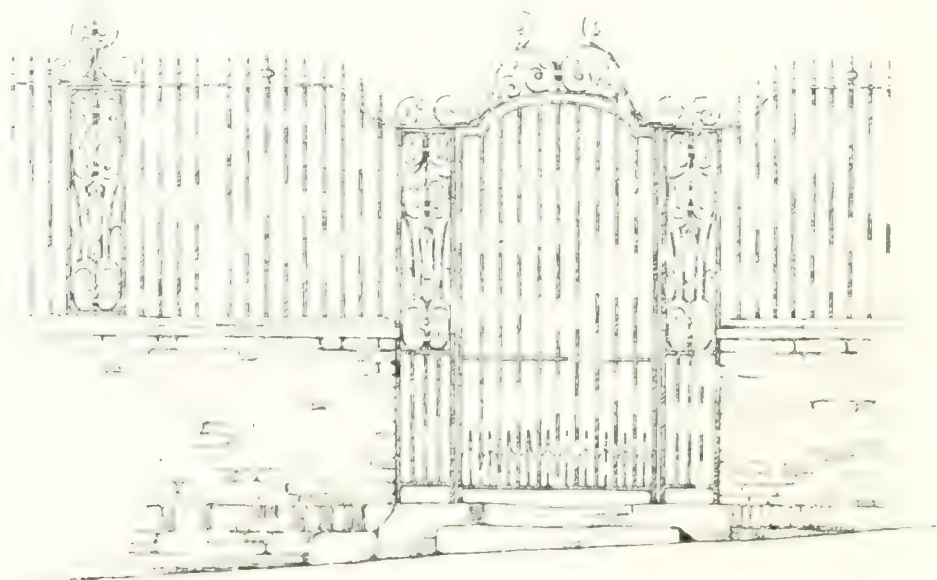


Some Old Wrought-iron Gates at Hampstead

By J. Starkie Gardner

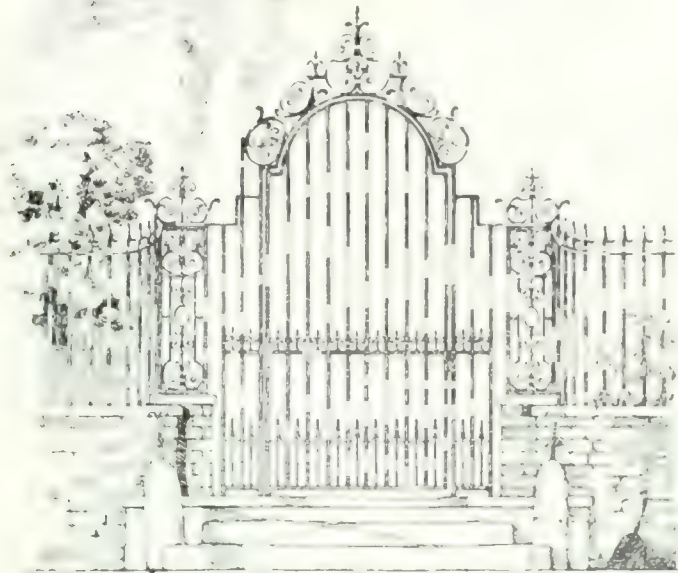
HAMPSTEAD, though merged in Greater London, has preserved much of its interest, and a considerable number of its old houses stand as they did when it was a sequestered village of the Northern Heights, looking across open country and farm-lands towards the metropolis. Its isolation became impaired as building gradually extended along the Hampstead Road, but was not completed till the destruction of Belsize Park and the pact which handed over the pleasant fields of its southern slopes to the speculative builder in the earlier decades of Victoria. The Heath itself still remains the "bleak Hampstead's swarthy moor" of Macaulay, and is so destined to remain for many a long day, even though the erstwhile village is now but a suburb. The houses, with commanding views, which Constable and many fellow-artists have loved to reproduce, are still the favoured dwellings of wealthy business men, and may again become a resort of the aristocracy. Hampstead has been no less fortunate in preserving

a relatively large number of its seventeenth-century buildings, and with them much of its "old-world" character, the many acres of eligible land made suddenly available for building by the lord of the manor having probably absorbed the enterprising builder's energy and capital at the critical time. Several of the houses built in the time of William and Mary and Queen Anne have preserved their beautiful wrought-iron gates, now generally appreciated and cared for by their owners, and thus Hampstead, like Highgate, Newington, and Enfield, is rich in ancient ironwork, of which the rest of the northern suburbs are wholly destitute; an interesting and salient fact practically ignored by its would-be historians. An extensive series of sketches made in the 'sixties and 'seventies by the late John Norton proves that very few specimens have been parted with or destroyed in the interval; nor has their quaint charm been lessened by the juxtaposition of modern gates in the old parts of Hampstead, and most of those erected



THE MOUNT, HAMPSHIRE

Some Old Wrought-iron Gates at Hampstead



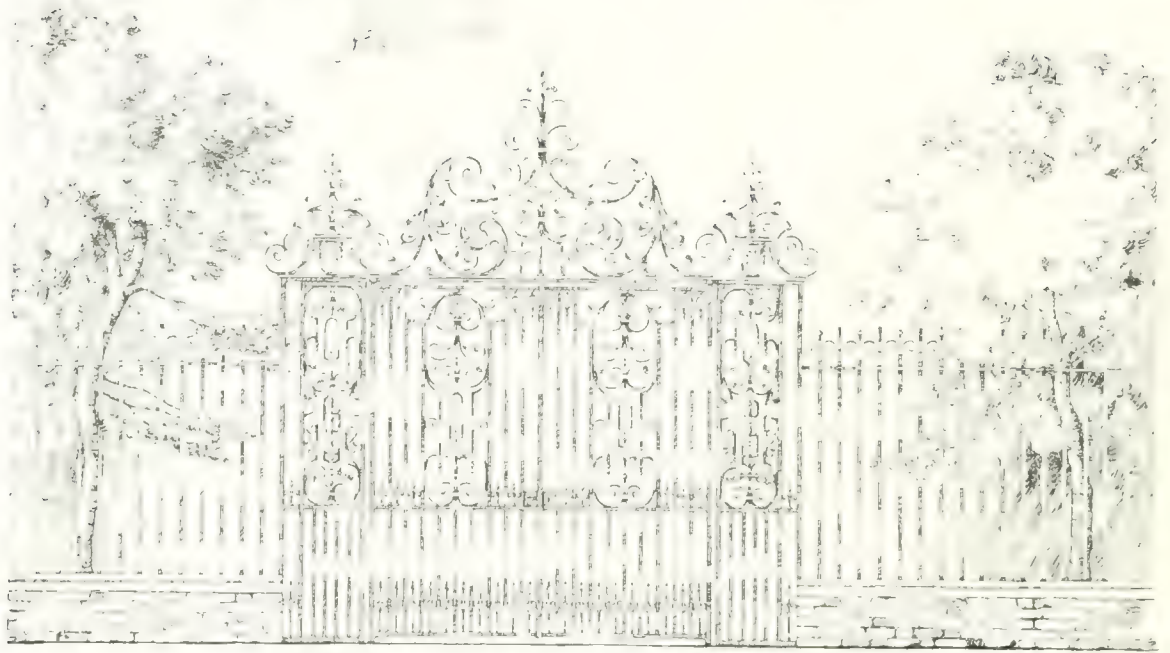
FRONAL, HAMPSHIRE

elsewhere are more or less of the commercial type. Of the old gates, that at The Mount, the residence of Mr. Edward Bell, with its stately range of richly panelled railings, originally a *clair-voyé* but now boarded at the back, claims first attention as being on the direct highway to the Heath. The house is well known, and was once an abode of Romney. The gate top is a flattened arch beneath a scrolled overthrow, its beauty marred by the central feature having been removed a century since to make way for a lamp, when the charm and value of the ironwork were little appreciated. The gate is of plain bars, with barbed dog-bars, and its pilasters, somewhat unusually, merely repeat those of the railings, of "lyre" design, but with oversailing scrolls of the overthrow in place of the bold pyramid tops which confer so much dignity on the railing. The old boundary wall was brought forward in 1806, when the ironwork must have been taken down and re-erected, possibly rearranged.

Another gate, with arching top and overthrow, belongs to a no less delightfully situated house in Frognal. The overthrow consists of the usual central vertical bar with scrolls and water-leaves, with the sphere and flame represented by a twist, for finial, perhaps intended for the hand-grenade. This recurs in several of the Hampstead gates. On either side are boldly designed "broken" scrolls with leaves and tendrils. The gate is plain, with barbed dog-bars and spiral twists welded between scrolls over

the lock-rail. On either side of the gate is a pair of foliated scrolls with oval centre, curving railings on a dwarf wall and picturesque stone scrapers with iron rests for the hand.

Church Row forms the central point of the old village and the approach to the parish church, a brick building by Flitcroft, completed and consecrated in 1747. The street is short and relatively wide, its houses dating from about the beginning of the eighteenth century, and preserving two of its old wrought-iron gates, as well as railings, lamp-holders, and fanlight grilles. Stretching right across the road in front of the church are the large gates and railings brought from Canons. I am indebted to the Rev. Edward Koch for extracts from *The Minute Book of the Church Trustees*, which show that Mr. Sanderson, the surveyor, reported the fact that "a quantity of Iron Gates and Pallisadoes" were "to be sold at the Publick Sale at Cannons, the seat of the Duke of Chandos, some of which might be proper for the front of the churchyard towards Church Row." The purchase of "about fifty-nine feet of Iron Pallisades at 14s. 6d. per hundredweight," the stone coping and brick-work given in, was reported on June 19th, 1747, and about a month later "two side Iron Gates, each about nine feet in width, were purchased at 15s. 6d. per hundredweight"; total, £32 8s. These fine gates are obviously by the same hands as those now at the Durdans, near Epsom, also brought from Canons, and still bearing the Chandos motto. A



GATES TO CHURCHYARD, HAMPSHIRE.

further resemblance exists in the somewhat unusual proportions, relatively low for the width, and seemingly overweighted by the overthrow. This latter consists of the central vertical bar, with scrolls and water-leaves, between large recurving scrolls enriched with bold and finely modelled acanthus leaves. The wide supporting pilasters are richly worked, resembling those at the Durdans, with bold pyramid tops oversailing the pilasters. The gates each comprise a large central panel of scroll-work of unusual design, leaving space for only two plain vertical bars on either side, with open pear-shaped drops, and spikes with scrolls between them. The panels stop short at the lock-rail, so that the vertical bars beneath and their barbed dog-bars with scrolls are uninterrupted. These are peculiar, and only seen elsewhere at the Durdans. The details of the pilasters are in smaller scale than the rest of the work. Richard Blyton was paid £40 for smith's-work in connection with erecting them and the railings round the churchyard. Inside the church are wrought-iron altar and pulpit rails, which were, no doubt, specially made under the directions of Flitcroft, and perhaps part of the iron-work supplied by Richard Barnet in 1747, for which £268 8s. 7d. was paid.

Of the gates in Church Row, the most perfect, at No. 8, has a low arched top and overthrow of scrolls with vertical finial, like that of Frogna. The pilaster

panels are of simple "lyre" design, and the gate is plain but for scroll-work between the lock-rails. The second gate, at No. 9, is similar, except that the scrolls of the overthrow are recurving, with water-leaves; but the pilasters are of a Greek wave pattern, similar to that used by Tijou in the Lion Gates at Hampton Court. They are surmounted by handsome pyramid tops oversailing them and attached to the overthrow.

A duplicate of this gate is in front of the old Gardnor House, Flask Walk, behind walls and a wooden wicket. It differs but slightly from the Church Row gate in its somewhat wider lock-rail and a small cast lead lion in the centre of the overthrow, and possibly the Gardnor crest. Though the family occupied the house for more than a century, and there is a Gardnor Road, handsome Gardnor buildings, and a fine eighteenth-century tomb in the churchyard, no information about them appears in the latest compendious history. Much finer gates are not far distant in Well Walk, giving access to Burgh House, built in 1703, when it was owned by Henry and Hannah Sewell. They were probably restored when the house was rechristened by the Rev. Allston Burgh in 1822, or possibly earlier, when their cast finials were perhaps added. The gates, about 7 feet 6 inches high, have a panel, vertically treated, of scrolls and water-leaves above the lock-rails and barbed

Some Old Wrought-iron Gates at Hampstead



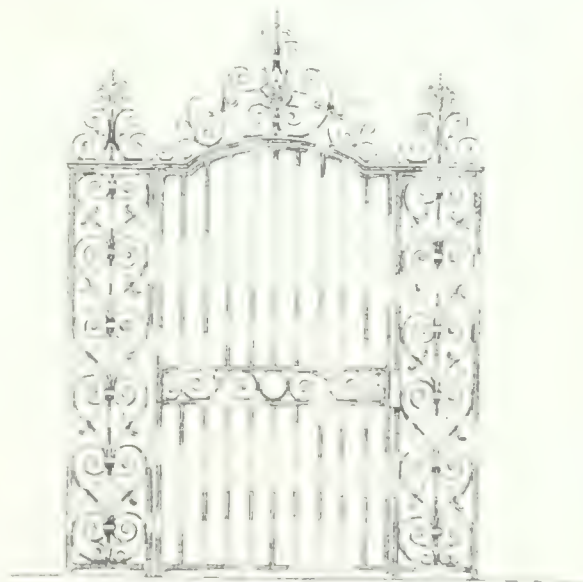
GATE AT NO. 8, CHURCH ROW, HAMPSTEAD

dog-rails below. The lock-rails enclose narrow panels of two parallel bars and an oval with scrolled ends; and there are twisted points with two drooping leaves between the verticals above. Over the gates is a horizontal panel of broken scroll-work, centering in a circle with "C" scrolls, between pilasters of vertical bars uniting and scrolled towards the centre and ends. This is capped by pyramids of scrolls and leaves on either side of a high pyramidal overthrow, comprising a shaped panel with monogram at the base, now partly hidden and difficult to decipher, but comprising E. G. and possibly either C. V. or S.

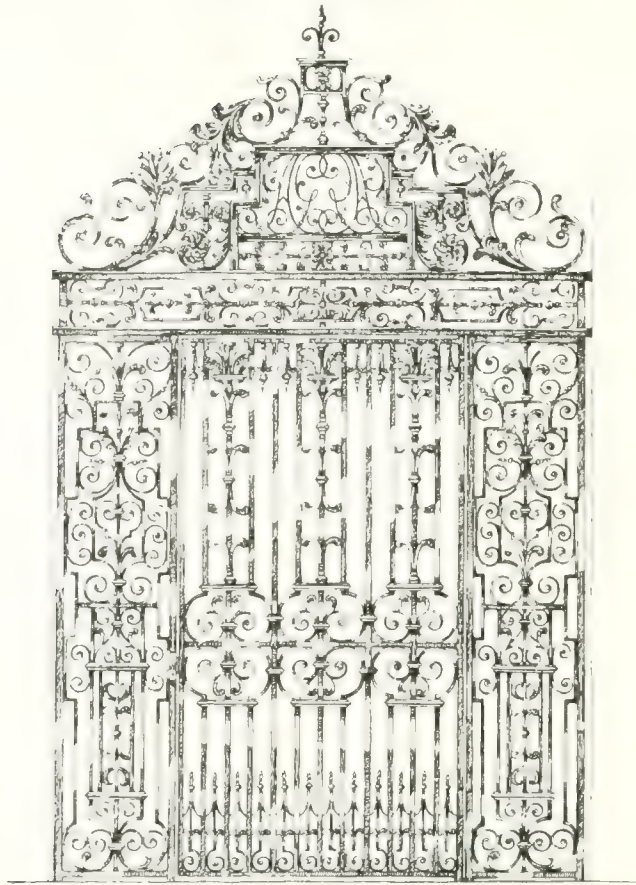
The illustration of the gates to Rosslyn House is from a photograph. The name was conferred on a much older house by the Earl of Rosslyn, who resided there from 1792 to 1801. The grounds had already been built over when it was sold in 1896, with its lodges and outbuildings and "handsome wrought-iron gates." They may have been reconstructed and shorn of some of their enrichments by one of the occupiers, who comprised an Earl of Galloway, an Earl of Munster, and Mr. H. Davidson, but are of interest with some almost unique features. Another gate that has disappeared since 1883 may have been produced as late as about 1720, and stood between brick piers. The overthrow has a curious geometric centre, and the disproportionate tendrils are remarkable, their meaning, if any, being lost.

Returning to the Heath, the attention of observant

passers-by has long been attracted to a most picturesque gate standing some distance back, and partly concealed by shrubs in an angle of the garden of Fenton House. This interesting building still retains its sunk garden and old-world terraces, though the gates had not been used since the days of sedan-chairs and high church pews, and is attributed to Wren. It shares with Hampton Court Palace and Baylis House, Slough, the rare and agreeable feature of a pediment to the principal front below the level of the parapet. The latter house was built by Wren in 1695, while he was Mayor of Windsor, for Dr. Godolphin, the Provost of Eton, and remained the property of the Duke of Leeds until it became the present ideal sanatorium. Wren, though found much fault with, seems to have displayed his usual excellent judgment in all three instances. The gate has often been sketched, though its details were almost obliterated by two centuries of accumulated paint and dilapidation. No adequate idea of its exceptionally fine and interesting workmanship was possible until I was permitted to remove the paint. The acanthus leaves were then seen to be as beautiful as any by Tijou in St. Paul's Cathedral, while the small convoluted acanthus leaves of the overthrow, on each side of the monogram, are both delicate and unique. The salient feature of the design is the stepped gable enclosing the monogram and resting on a richly worked horizontal base. This is surmounted by a finial supported by incurving buttress-scrolls, recalling the outline of an old-world Netherlandish roof-line. It is curious to find that the original name of the house was "Ostend," and the step-gabled top may



GATE AT WILKIN WALK, HAMPSTEAD



GATE IN GARDEN AT FENTON HOUSE, HAMPSHIRE

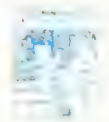
therefore have been a conceit of the owner's. The initials are J. A. G., which Mr. Trewby, of Fenton House, assigns to Joshua Gee, who is known to have owned the brewhouse on the site of the present stables, of which the large brewhouse chimney still exists, and he probably resided in the house. The "A" of the monogram would, according to custom, be the initial of his wife. In any case, this example had a vogue, for very many of the old gates around London, and further afield, comprise monograms in step-gables in their overthrows. The buttressing scrolls are finely welded and twice recurved, the junctions masked by an acanthus leaf above and a spray of clustered bay leaves and berries below. Scrolls branch off and spring either from water-leaves in pairs or acanthus, the stoutest on either side being prolonged to form a stepped and moulded buttress to the central monogram panel. From these depend two richly worked drops with enrolled acanthus, delicately modelled, and rosettes. Beneath is a horizontal panel of stiff diverging scrolls, resting on an entablature over the gate and pilasters, and partly geometric, like those by Tijou in similar positions. The whole framing of the panels is finely moulded, a costly *tour-de-force* to

the smith. The pilasters are wide and like those of the church gates, without horizontal division. The "step-gable *motif*" repeats in these, with a well-balanced filling of scrolls and water-leaves. The gate is formed of three groups of vertical bars united by wide moulded collars, each group forming a pilaster, and having an acanthus cap and scrolled base. Below the lock-rail the scrolls are repeated inversely with richly worked dog-bars of unique design, but adapted from Tijou. Coupled bars and unbroken entablatures were first introduced by Hugues Brisville, a Parisian smith, about 1660, and borrowed by Tijou. The owner of the gates permitted me to restore them, as they were falling to pieces, and only held together in places by innumerable coats of paint. The work was carried through without taking it apart, and in this sense was not so "thorough" as usual. A drawing of the gates before restoration appears in my recently published book on *English Ironwork of the Seventeenth and Eighteenth Centuries*.³² The only parts entirely missing were the uppermost scrolls of the two pilasters, which are reproduced from a pair of similar

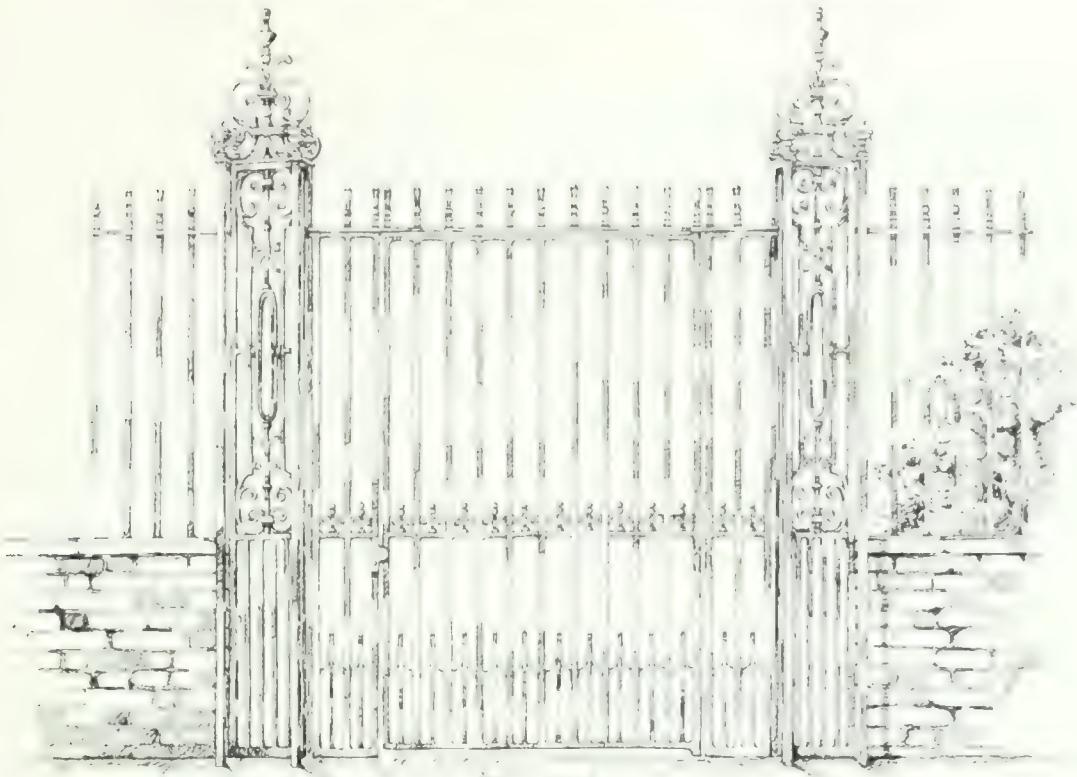
³² *Ironwork*, p. 104, High Plate 113.



LE MÊME DE PEINTRE.



Some Old Wrought-iron Gates at Hampstead

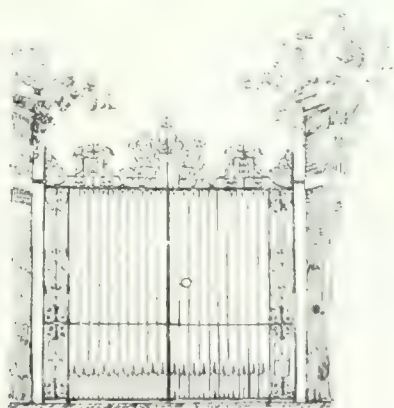


FENTON HOUSE HAMPSTEAD

design at Cross Deep, Twickenham. The Fenton House gate, by far the finest of its kind, is important in the development of English smith-craft, for it undoubtedly inspired some of the later work. Though much finer than the work from Canons, it is certainly by the same devoted disciple of Tijou's, whose name has not yet been recovered.

In striking contrast are the front gates to Fenton

House opening on to a paved court, massive and sturdy, and ostentatiously plain. Their stately pilasters are of scrolled panels centering in an extremely compressed but bold ellipse. The six vertical bars terminate in flask-like finials, which cluster with handsome effect round the scrolled pyramid tops. Similar gates are seen at Abney Park, and at Battersea and elsewhere, also by an, as yet, unidentified smith.



ROSSLYN HOUSE



CASE OF BLACK GROUND VASES (FAMILLE NOIR), DISH, AND FIGURE OF KWAN YIN



Chinese Porcelain and Applied Art at the Manchester City Art Gallery

It is disconcerting to reflect that the Chinese, whom for some centuries we have been coercing to adopt our own mushroom civilization, have in the past endowed us with most of the beautiful amenities of life. The catalogue de luxe of an exhibition of Chinese Applied Art, held at the Manchester City Art Gallery a month or two back, affords an apt illustration of the text. A fairly thick quarto volume, giving a description of 879 exhibits and enriched with plates in colour, collotype, and half-tone, it affords a permanent memento of what was one of the most instructive displays ever held in Manchester. I do not say that it was fully representative; to have made it so would have required even more space than that allotted by the City Art Gallery. Nor were the number of especial rarities large; but as an exhibition intended to illustrate the range of Chinese Applied Art and its development during some tens of centuries, it amply fulfilled its purpose and did credit to the powers of its organizer, Mr. William Burton. A complaint, which formed the subject of some correspondence in the Manchester papers, was that exhibits had been borrowed from outside the district, while objects of equal interest belonging to local owners had not been asked for. In this, I think, Mr. Burton showed his foresight. To exhaust the whole supply of local treasures in one or two displays would spell disaster to future exhibitions. The city always possesses a moral claim on Manchester collectors, which usually receives generous acknowledgment for the loan of their treasures when occasion requires. On outside collectors they cannot be said to possess any special call. In the near future, when Chinese art is more generally appreciated and loan exhibitions of it more frequent, it will be found that strangers to the city will be less willing to lend their examples, and that the Corporation then will be largely dependent upon

the resources of its own citizens. Hence the expediency of not too quickly exhausting this source of supply.

Besides organizing the exhibition, Mr. Burton contributed a valuable introduction to the catalogue, in which he set forth the high claims of Chinese art on our respect and admiration. He truly says "that within little more than an ordinary lifetime the ideas of Western nations with regard to the Chinese peoples have undergone a profound change for the better"; yet one wonders if this change is less caused by the nations assuming a new outlook than by their reverting to an old one. The nineteenth century saw the West neglecting beauty for utility and setting up machinery as the one essential outcome of civilization. China, which had no machinery to speak of, but much beautiful art, was classed as barbarian. The Europeans of earlier times were wiser. Instead of contemning China, they were content to borrow from it the crowning refinements of their civilization. One might make a lengthy list of these, extending from silk to wallpaper, from lacquer to porcelain and pottery—all pottery, that is, attaining anything beyond a rudimentary technique. This last example was of vital importance to modern European civilization; so much so that, if China had given us nothing else, it would rival ancient Greece in its claims on our gratitude.

From almost the beginnings of recorded history the Chinese appear to have been the supreme potters of the world, so that in any retrospective exhibition of their applied art ceramic wares must be given a predominant position. This was so at Manchester, where the history and development of Chinese ceramic art was exemplified by wares of every period. As in other countries, the artistry of Chinese potting originated in metal-work. In the same manner that the Elers in seventeenth-century England based their designs of teapots on the metal ones already in existence,



TABLE 1. EFFECT OF LAMP VOLTAGE ON THE RATE OF GROWTH OF *Chlamydomonas reinhardtii* IN CULTURE ON WAVE

the early masterpiece of Chinese produced in the twelfth century in the bronze utensils of the Chou dynasty (1122-255 B.C.)—the dynasty with which Chinese recorded history may be said to begin. Even in this remote period the knowledge

of Chinese potters appears to have equalled that of sixteenth-century English craftsmen ; they knew how to carve, mould, and throw the clays, and it is probable that towards the end of the term they acquired a knowledge of glazing. The Chou age, however, was

one of bronze, and the master-craftsmen of the time wrought their most beautiful works in this metal. One of the earliest of these known is the tripod vessel, 10½ inches high (No. 858), belonging to Mr. G. Eumorfopoulos, shown in the exhibition. Half its height was made up by the three feet supporting the body of the vessel and the two erect handles which projected from the rim. This was set down as dating from 1000 B.C. or earlier, which would make it over five hundred years the senior of the Elgin marbles. Old as it was, it was not elementary. The artificer who wrought it must have had his mind trained by the contemplation of earlier work to give it its nicely balanced proportions, whilst the application of a triple row of applied bars above the fretted feet and the arrangement of the incised ornamentation on the body showed both taste and technical mastery. There was more refined execution in the later work of the dynasty—in the tall beaker with trumpet-shaped mouth (No. 863), belonging to the same owner, for instance, of which the symmetrical elegance of the contour recalled the art of ancient Greece—but there was shown no more complete appreciation of the principles of design. This last-mentioned owed something of its beauty to nature as well as art, for it was covered with an exquisitely toned patina, as effective in its embellishment as anything that could have been wrought by the hand of man. A similar enrichment adorned the large sacrificial bowl (No. 857), also the property of Mr. Eumorfopoulos, a dignified and beautifully proportioned piece, toned to a wonderful malachite green by the action of time. Another fine piece, more elaborately wrought and more characteristically Chinese in its design, was a dragon-handled koro (No. 871), belonging to Mr. G. T. Veitch.

During the Chou dynasty there are constantly occurring examples in which the influence of Greek art is suggested—in much of the work of the Han and T'ang dynasties (206 B.C.—907 A.D.) the influence is so palpable as to allow but little doubt that Chinese artists were acquainted with the conventions of Greek sculpture. A noteworthy proof of this was afforded by the large earthenware horse, 16½ inches high (No. 818), lent by Mr. G. Eumorfopoulos, which, modelled with great spirit and vigour, appeared almost wholly Greek in conception of execution. This model—a T'ang creation—was evidently popular, for numerous versions of it have been found. That,

however, belonging to Mr. Eumorfopoulos was exceptional both in size and in its fine state of preservation. It had apparently been coated with a thin creamy white glaze and decorated with vermilion. Another fine specimen of the same period and from the same collection was the beautifully modelled "Ox with trappings" (No. 828).

Belonging to the Sung period (A.D. 960-1279), Mr. Eumorfopoulos's tall, narrow-necked vase (No. 831), his globular jar (No. 832), and Mr. R. H. Benson's ovoid jar (No. 833), made a group of great interest, each piece being of dense buff stoneware—the precursor of the finely made porcelain—decorated with slip glaze and boldly carved, the results showing surprisingly bold and artistic effects gained with very simple means. It was not, however, until the Ming dynasty (A.D. 1368-1643) that Chinese potters attained full mastery of the potter's craft. The huge figure, four feet high, of "Kwan Yin standing and holding a book of the sacred law," of this period, belonging to Mr. Eumorfopoulos, in its nobility and dignity of conception, its firmness of modelling and splendour of colour, illustrated the culminating point of Chinese ceramic art. There was nothing finer than this in the exhibition. Another interesting example of the same dynasty was the little tazza or wine-cup (No. 326), of pure white porcelain, decorated outside with three fishes in underglazed red, which was said to be unique in Europe.

Among the flambé glazes Mr. W. Burton's large ovoid jar (No. 525), of white porcelain, glazed with a deep bluish purple, showed intense richness of colour; while Mr. R. H. Benson's bottle-shaped vase, of the deep red known as bullock's blood, variegated with white and blue curdled, opalescent streaks, was marked by equal splendour and a finer and more even surface. A peach-bloom, bowl-shaped vase, belonging to the same owner, also showed exquisite quality of colour. Turning to the examples of K'ang-Hsi and other later periods, one found an array of choice pieces too numerous to survey within the limits of a short article. If not represented with such prodigality as the porcelain and pottery, the other productions of Chinese applied art—jades, embroideries, carpets, enamels and lacquers—were well exemplified in what, as already has been stated, was one of the most interesting exhibitions yet held at the City of Manchester Art Gallery.

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

SUPPOSED PORTRAIT OF THE INFANTA MARIA THERESA (57).

DEAR SIR,—I enclose a photograph of a painting which I bought a few years ago. I feel certain that it is a portrait of the Infanta Maria Theresa, daughter of Philip IV. of Spain, and his first wife, Queen Isabella. The Infanta was born in 1638 (she married in 1659 Louis XIV. of France). She was nine years

younger than her brother, Don Balthasar Carlos, whose many portraits by Velasquez are well known. I think this portrait is also by Velasquez, and is the companion portrait of the standing Don Carlos in the Wallace Collection. The portrait would thus be of date 1644 or thereabouts, and would be of Velasquez's second period, when he painted the Prado portrait of Philip and other elaborate and ornate portrait of the royal house of Spain and Austria, including the young Queen Mariana, Philip's second wife. The

size of the canvas is 49 in. high by 38 in. broad, precisely the same size as the portrait of the Infanta Maria Margarita, the daughter of Philip's second marriage, in the gallery at Vienna. The breadth size of 38 in. is characteristic of Velasquez. Can any of your readers give me any history of the picture, and can any say whether it has been engraved? I acquired it from a dealer who bought it at the sale

in Edinburgh a few years ago of pictures which had belonged to the late Lord Young, one of the judges of the Court of Session.

Yours sincerely,
JOHN C. GUY.

UNIDENTIFIED PAINTING (58).

DEAR SIR,—I am enclosing herewith a photograph of a large portrait in oils, which I am anxious to discover. If you will do me the favour of inserting an illustration in THE CONNOISSEUR, in the hope that some reader may be able to identify it, I shall be greatly obliged.

Yours faithfully,
J. E. P.



117. SUPPOSED PORTRAIT OF THE INFANTA MARIA THERESA



59. UNIDENTIFIED PAINTING.

UNIDENTIFIED PAINTINGS (59 AND 60).

SIR,—I have in my possession two pictures, and I should like, through the medium of your valuable magazine, to learn something about them. One is 4 ft. 7 in. by 6 ft. 5 in. inside the frame, and the frame is 7 in. This is called *The Crowning of Venus*. There is no name or anything to guide one who did it, or when it was done, or where. The other is called *Sisera and Jael*. It is 5 ft. by 4 ft. inside the frame, and the frame is 7 in. On the back is written, "Copied in the Royal Academy by Mr. Wheelwright in 1836—A. J. OLIVER." If your readers can tell me anything about them or their probable value, I shall be very glad. The red velvet on the knees of Venus is very like a Titian, and, personally, I think this picture is a very old copy of a Titian; who did it I don't know. Our South Australian art experts are no wiser than myself.

A gentleman to whom I spoke about these pictures said that the one I call *The Crowning of Venus* is very probably an old copy of a Titian. He said in all the Titians he saw on the Continent that red predominated, and there was at the same time a peculiar moss or olive green colour as well somewhere in the picture. Now on this Venus's lap there is a handsome red velvet gown which in the photo comes

out black. The part of the gown over Cupid's head and in front of her breasts, and on which her hand rests, is evidently the inside of the gown, and is of this peculiar pale moss or olive green coloration. The cloak over the Satyr's shoulders is a deep green; where reversed just by his left ear it is paler. There is no signature. The glass bowl between the Cupid's legs is transparent, clearly showing the red velvet of the gown. If you can assist me in determining who painted this picture and its probable value, I shall be very much obliged.

I am, yours faithfully,

E. ANGAS JOHNSON.

UNIDENTIFIED PAINTING (61).

DEAR SIR,—I shall be glad if you can help me to identify picture and artist. It is painted on oak panel, and the wording above is in Latin, "O Mater Dei memento me," and on a level with the child's neck is "I.H.S." The Madonna is reading from an opened jewelled book, which is placed on a reading-rest, and at the side is a rosary. Most noticeable is the shape of the foot of the child, the toes being curiously formed. The probability is that this picture is Flemish.

Yours faithfully, J. E. P.



61. UNIDENTIFIED PAINTING.

UNIDENTIFIED
PAINTING (62).

DEAR SIR.—
Under separate cover I send you a photograph of a picture I have now in my possession, and I shall be glad if you will assist me, as far as you can, to identify same by publishing in your magazine a reproduction of it. For your assistance and in explanation I hereunder tell you all I know, and also I offer some details of the picture. The picture was in the possession of a gentleman who acted as French Consul in Japan, and he always insisted that some of his ancestors had secured it during the French Revolution, and that it was a Correggio. Just prior to his death he gave it to his secretary, who brought it to Australia, and it is now with me. I have had the best men in Sydney in to see it, and one and all advise that it is a good work, very old, and might easily be what our information suggests it is.

I may say that it is on the suggestion of Mr. Mann, Managing Director of our National Art Gallery here, that I am approaching you in the matter, and he, whilst in no way offering an opinion as to the artist, has no doubt whatever as to its



60. SUEA AND TALI



61. UNIDENTIFIED PAINTING

being the work of a master, and very old. The canvas is 36 in. by 30 in., and is undoubtedly very old. It has recently been remounted on new canvas, and, unfortunately, the man that did this also retouched the work and revarnished it. The photograph gives a fairly good reproduction of the picture, but I would mention that the retoucher has

altered the contour of the work in several small ways, notably in the hair breaking the neck-line on the left hand of the picture, and the lines of the arms and hands. The canvas bears no signature so far as we can discover, and the break appearing in the photo is in consequence of rough painting over what I believe is a join in the canvas. This join was there when the canvas was painted.

Your assistance would be appreciated by

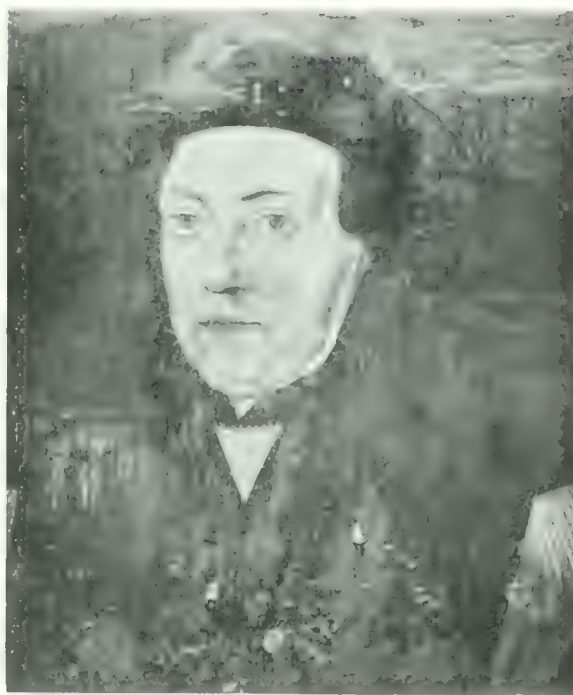
Yours faithfully,
J. FULLER.

PORTRAIT OF BISHOP
FISHER (63).

DEAR SIR. I enclose a photograph of Bishop Fisher, of Rochester, and shall be glad if you will reproduce the photograph in your "Notes and Queries" section of *THE CONNOISSEUR*, together with the following description:—1



(62) UNIDENTIFIED PAINTING.



(63) PORTRAIT OF BISHOP FISHER.

have in my possession a picture of Bishop Fisher, of Rochester, martyred in the reign of Henry VIII., canonised by Pope, painted in oils on wood, full canonicals of that period. By some attributed to Holbein. Formerly in the possession of my father, the late Mr. John Fisher. Can any reader throw any light on the subject?—Yours truly, EMMA FISHER.

readers can inform me what is the subject and the name of the painter. The picture is very old and has beautiful colouring and perfect flesh-tints. It is believed to be a Rubens.

Yours faithfully, D. S. LESLIE.

PAINTING OF CHRIST BEARING HIS CROSS (65).

PAINTING
ATTRIBUTED
TO RUBENS
(64).

DEAR SIR,
—I enclose
herewith
photo of an
unidentified
oil painting
in my pos-
session for
insertion in
"Notes and
Queries."
The size of
the canvas is
7 ft. by 5 ft.
I shall be
obliged if
any of your



(64) PAINTING ATTRIBUTED TO RUBENS.

DEAR SIR,
—There has
recently
come into
my posses-
sion a large
oil painting,
the subject
of which is
*Christ bear-
ing His
Cross*. I
send you
herewith a
photograph
of the pic-
ture, and
shall be glad
if you will
kindly give
me any
information

you can as to the name of the painter, date of picture, and its probable value. The painting is upon an oak panel, measuring 49 in. by 35 $\frac{3}{4}$ in., and the back is strengthened by $\frac{3}{4}$ in. oak laths running vertically and horizontally. Attached to the back of the panel are two large seals of red wax, of which I also enclose photographs. These seals may afford some clue to the history of the picture, and I shall be much obliged if you will have these reproduced, and let me have any information you may deduce from them.

Yours faithfully, G. H. W. RANDLE.

PORTRAIT OF LADY VENETIA DIGBY (66).

SIR,—I am in possession of a picture representing Lady Venetia Digby by Van Dyck, of which I enclose photograph. It is of the same dimensions as the one at Windsor, and several amateurs who have seen it say that it is quite a characteristic work of this master, and I am consequently curious to know whether it is an original picture by Van Dyck or only a copy. In any case, it is certain that it is a very beautiful old picture and of magnificent colour, and if not painted by Van Dyck himself, more than probably painted in his studio. It would interest me to know what value would be placed upon it if it is an original work or if it is a copy. Trusting some of your readers may be able to assist me in the matter.

Yours truly,

COMTESSE MARIA
VIMERCATI SANSEVERINO



(65) SEALS ON BACK OF PAINTING OF CHRIST LEAVING HIS CROSS



(66) PORTRAIT OF LADY VENETIA DIGBY

UNIDENTIFIED LANDSCAPE (67).

DEAR SIR,—I should be obliged if any of your readers could tell me the name of the house in this picture, and the name of the artist—it might be Gainsborough or Ibbetson.

Yours faithfully,
J. C. BOULGER.

UNIDENTIFIED
PORTRAIT (68).

DEAR SIR,—I enclose photo of an old oil painting recently come into my possession. I understand it has been out here for about seventy years, having been brought out from England. The picture is in good preservation, and the colours are warm and mellow. The portrait is a brunette, black hair, dark eyes, fresh complexion, and a white dress. The background is a wooded bank, with tree branches, deep red brown. The canvas seen at the back of the picture

is almost black with age, and it is stretched on what looks like old black oak wood.

I shall feel obliged if you will insert the photo on your enquiry page in the magazine, with a view to any of your readers or experts being able to give any information re the artist or the picture. Size of canvas, 16 in. long, 12 $\frac{1}{2}$ in. broad. No signature or initials to be seen.

Yours faithfully,
HOWARD HINTON
(Sydney, New South
Wales).

UNIDENTIFIED PORTRAIT
(No. 48),

AUGUST NUMBER.

DEAR SIR,—I find some likeness between your unidentified portrait No. 48 and that of the fifth Earl of Pembroke, by Van



95 PAINTING OF CHRIST BEARING HIS CROSS

Dyck, in the
Dulwich
Gallery.

Sincerely
yours,
HENRY
PRIOR.

UNIDENTI-
FIED
PAINTING
(No. 49),
AUGUST
NUMBER.

DEAR SIR,
—I have in
my posses-
sion an en-
graving of
the above
picture. It
is called
Household Treasures,
and was painted by
E. T. Parris and
engraved by J. Thom-
son. The print in
THE CONNOISSEUR
and my engraving
differ slightly, the
faces of the children
being more child-
like and lively in the
engraving, also the
leg and foot of the
younger child are
shown with sock and
shoe. The hair is also
fair. The mother's
lips are slightly apart,
showing her teeth, and
the hair is not carried
down quite so far.
Both hands are seen,
one being round the
elder girl, and are
beautifully formed.
The dresses of the
children show quite
filmy and transparent in



(47) UNIDENTIFIED LANDSCAPE

the engrav-
ing. From
these differ-
ences one
would be
inclined to
think the
painting
might be a
copy of the
original
work.

I am,
Yours truly,
J. WILKIE.

UNIDENTI-
FIED
PAINTING
(No. 51),
AUGUST
NUMBER.

SIR,—I have no
doubt that the un-
identified painting on
panel No. 51 is by
Willem de Poorter,
who worked in Lei-
den, and from about
1635 to 1645 in
Haarlem. He gener-
ally signed W. D. P.,
and his work is
quite interesting.
His pictures are vari-
ously attributed by
optimists to such men
as Terburg and Mieris,
but without any real
justification. The
tonality, when not
warmed by layers of
varnish, is rather
"bleuatre," cold, and
ghostly. The finish is
elaborate in most of
his pictures.

Yours truly,

ARTHUR KAY.



(48) UNIDENTIFIED PORTRAIT

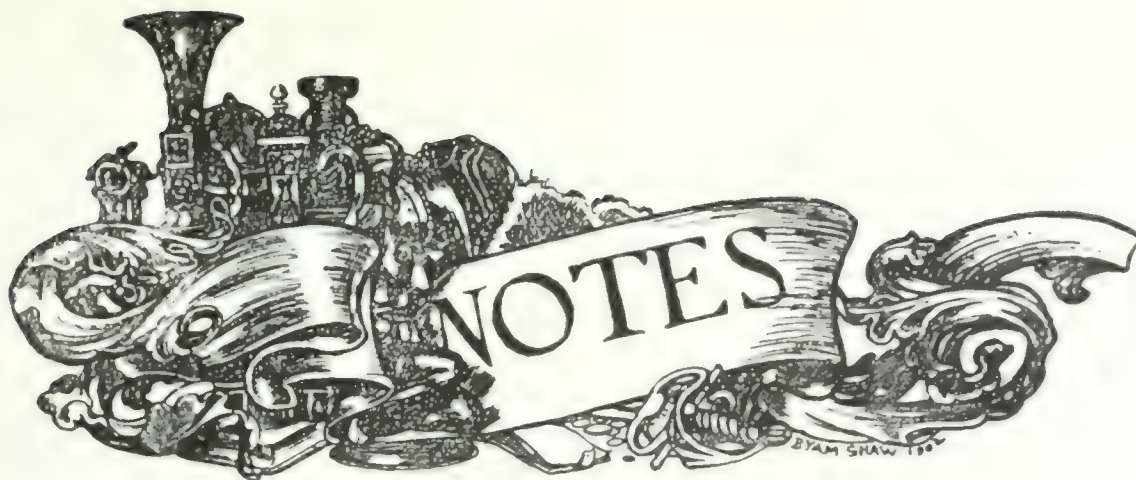


ROSE FLAMBE VASE

BY MESSRS. A. J. WILKINSON LIMITED

*Exhibited at the recent Ceramic Display at Stoke-on-Trent
visited by Their Majesties The King and Queen.*





On the Examination of an Old Picture by Mr. Caw, Director of the National Gallery, Edinburgh, and Dr. Laurie, Professor of Chemistry to the Royal Academy of Arts, London.

DEAR SIR,—Mr. Caw and I have recently had the opportunity of examining an old picture in the collection of the late Mr. Hamilton Bruce, and it struck us that it would be a matter of considerable interest that we should each make an independent examination, Mr. Caw looking at it from the point of view of the art expert, while I applied to the picture the new methods of micro-chemical analysis for the identifying of old pigments and mediums on which I have been at work for some time. In this way we

thought we should be able to show to those interested in art how far the two methods are able to supplement each other and assist each other in determining the history of a work of art. In the first place, therefore, I give below Mr. Caw's account of the picture, which is followed by my independent investigation, judging entirely by chemical tests.—A. P. LAURIE.

MR. CAW'S REPORT.

The picture which Dr. Laurie submitted to me is painted upon oak panel in two horizontal bands, the lower of which has been cracked right along its length, and measures twenty and seven-eighths inches wide by thirteen and five-eighths inches high. As a



THE PAINTING, THE DISCOVERY OF THE CROSS, EXAMINED BY MR. CAW AND MR. LAURIE.

reproduction is given, there is no necessity to describe the subject.

It belonged to the late Mr. R. T. Hamilton Bruce, the well-known collector of modern French and Dutch pictures, but there is no record of when or how he acquired it, and there is no traditional ascription. The picture, however, seems undoubtedly the work of a Fleming, touched by Italian influences, and from various characteristics I am inclined to assign it to the first quarter of the sixteenth century. The medium is a very fine and smooth one, employed over gesso, and very probably tempera, although the thick yellow varnish with which most of the surface is covered makes it difficult to be positive. There are evidences of repainting or retouching in a good many places—notably in the clouds in the upper parts of the sky; in the temples which crown the hill on the right; on the gateway on the same side; here and there in the town towards the centre; and amongst the woodland in the nearer middle distance. The brown of the natural arch to the right, the knoll on the left, and the lower part of the Hill of Calvary beyond that, also show clear traces of restoration. In the large tree on the left, however, one notes both a difference in the touch and in the make of the paint. Especially in the foliage, the handling (when compared with the rest of the picture) is heavy and purposeless in touch, and the paint is thick and claggy. Further, the paint in both foliage and stem is clearly superimposed over older cracks. The same appears to be true, though in lesser degree, of the other two prominent trees. This suggests that these passages, evidently essential to the design—they are at once necessary to its balance, and, as regards the larger tree at least, so placed in relation to the distant groups on the hill beyond as to make later insertion almost impossible—have been repainted rather than retouched.

The procession, as a whole, is in excellent condition, but the Brueghel-like figures about the great tree on the left show traces of retouching with the heavier medium, and, while the costumes of the processional figures seem early sixteenth century, and resemble those in Flemish pictures of that period (as do the weapons carried and the horse trappings), the clothes worn by the peasants recall those in pictures painted under the influence of Pieter Brueghel (1530-1569) fifty years later, rather than the few rustic figures which appear in pictures by Memline (1435-1494) and others of an earlier time. Whether this apparent anachronism, combined with the difference in paint quality previously noted, places the execution of the whole work towards the end rather than towards the beginning of the sixteenth century, or is to be put

down to repainting at a considerably later date, is a difficult point, but it is probably just in such circumstances that the scientific examination of pigments would come to the help of the investigation. From the observations made, however, it will be evident that I am inclined to regard the picture as having originally been painted in the first quarter of the sixteenth century.

DR. A. P. LAURIE'S REPORT.

This picture is painted on panel, and represents the procession to the Cross. It has been covered with a dark-coloured varnish, which, on superficial examination, seems to have been rubbed or washed off a great part of the picture. In one or two places the painting and underlying gesso have broken off, revealing the wood beneath.

Before making any tests of the pigments or mediums used, the surface was examined by means of a microscope moving on a travelling stand. The result of this examination was to show that the greater part of the picture was still covered with the varnish, although no longer shiny. Only a portion of the sky on the right-hand upper middle of the picture was quite free of the varnish. The leaves of the big tree in the foreground also appeared to be painted in a different medium to the other portions of the picture. The surface was covered with fine cracks both in the varnish and in the painting underneath, in addition to the large obvious cracks in portions of the picture. A careful examination of the cracks under the microscope revealed the fact that in many places in the leaves of the trees in the foreground, and in the middle distance, the older cracks were bridged by later painting.

Mr. Caw having informed me from his examination that he considered from the appearance and treatment that over-painting had been done in certain places, I showed him some of these bridged cracks under the microscope.

The next stage of the enquiry was to sample the picture. For this purpose a fine steel tube sharpened at the edge was used, which, when pressed on the surface, secured a tiny cylindrical portion right through to the wood. The steel tube was so fine that it only left a hole such as might be made by a pin pressed into the picture.

The first sample was taken from the blue sky, near the edge of the picture. The microscopical and micro-chemical examination of this sample showed that the picture was painted on a size and chalk gesso, and that the pigments used for the sky were white lead and azurite blue, while the medium was egg.

Azurite is a natural copper carbonate blue found native in certain copper mines, and has been used

Notes

more than once in the history of painting when great deposits of it have been found. I have traced the history of its use on dated manuscripts, such as illuminated Gospels, Venetian Ducali, and the legal rolls at the Record Office. Late in the thirteenth century it largely replaced ultramarine for painting, and continued in use to about the middle of the fourteenth century. It then disappears, and is replaced by ultramarine until the closing years of the fifteenth century, when evidently some very fine deposits of magnificent colour were discovered—if we are to believe Pacheco, the father-in-law of Velasquez, in Hungary. It almost replaces ultramarine, although sometimes found mixed with it, until early in the seventeenth century, when it becomes rare, and is largely replaced by artificial blues and smalt.

The use of this blue in the picture therefore points to its having been painted not earlier than about 1470. The other guide to its probable date is the use of egg as a medium, which was universal in Italy in the early fifteenth century, being gradually replaced by the new technique from the North.

Van Eyck and his immediate followers seem to have painted in an egg varnish emulsion, and probably it is not until the sixteenth century that what we now know as oil painting came largely into use, facilitated by the commercial preparation of oil of turpentine. No doubt the differing techniques ran side by side, and the exact date of the disappearance of pure egg or tempera painting can only be decided by the testing of pictures of known dates, which has never been systematically done. We are pretty safe, however, in saying that this use of the egg medium in this picture makes it highly improbable that it was painted later than the close of the fifteenth or very early in the sixteenth century.

The next sample was taken from the leaves of the big tree in the foreground. Here was revealed an under-painting of azurite covered with an over-painting of a green pigment in oil. A sample from the waistcoat of the man leaning against the foot of the tree, and from the middle of the brownish mass of rock underneath the tree, revealed the presence of oil, and in addition the green used in the waistcoat was evidently the same as the green used in the tree. The chemical evidence, then, had so far proved that the original picture had been painted at the close of the fifteenth or early in the sixteenth century, and that a subsequent painting of certain portions in oil had taken place.

In order to fix the date of the subsequent painting, an examination of the green on the tree was undertaken. This proved unexpectedly difficult, and I cannot speak with absolute certainty, but on the

whole the evidence is in favour of the green being Scheeles' green, which was invented by the chemist Scheeles in 1778, and quickly came into use, to be replaced in 1814 by emerald green. The probability is that the oil painting, therefore, was done at the close of the eighteenth or the early years of the nineteenth century.

Having arrived at these results, a fresh minute examination of the surface under a microscope was undertaken. I confess at first I was disposed to regard the trees in the foreground, the middle distance, and the background as additions to the picture, especially as I had found indications of under-painting in tempera which was different, and it was only after prolonged microscopic study, rendered more difficult by the overlying layers of dark varnish, that I came to a definite conclusion.

These trees belong to the original scheme of the picture, but the foliage has been heavily over-painted, and the trunks touched up with a warm, transparent brown. The rocks on both sides have also been touched up, and some of the flowers in the foreground repainted; but they also belong to the original design. Portions of the sky and the buildings in the background have also been retouched, but the procession seems to be singularly free from retouching.

Two figures seem to be worthy of special examination, namely, the man leaning against the tree with the pitchfork, and the boy in knickerbockers in the foreground beside the boy in the long robe. The calves of the leg of the man with the pitchfork show no signs of retouching, but the seat of the pantaloons, and the waistcoat and arms, have been largely repainted. As already stated, the waistcoat has been proved, by chemical tests, to have been over-painted in oil. The costume of the man, therefore, is quite accounted for, as the effect of trousers and of a waistcoat are due to the eighteenth-century artist. The pitchfork belongs to the original picture. Of the boys in the foreground, the one in the robe is free from repainting, but the one in knickerbockers has been considerably repainted. Glazings of lake in oil are also present on the man with the basket on his back.

As a result, therefore, of the microscopic and chemical examination, we are justified in saying that the picture is a genuine work of art of the late fifteenth or early sixteenth century, and that the repainting, probably by a late eighteenth-century artist, has not seriously altered the original picture, being principally confined to the foliage of the big tree in the foreground and to the figure with the pitchfork. This, I think, accounts for Mr. Caw's difficulties about the costumes of the peasants.

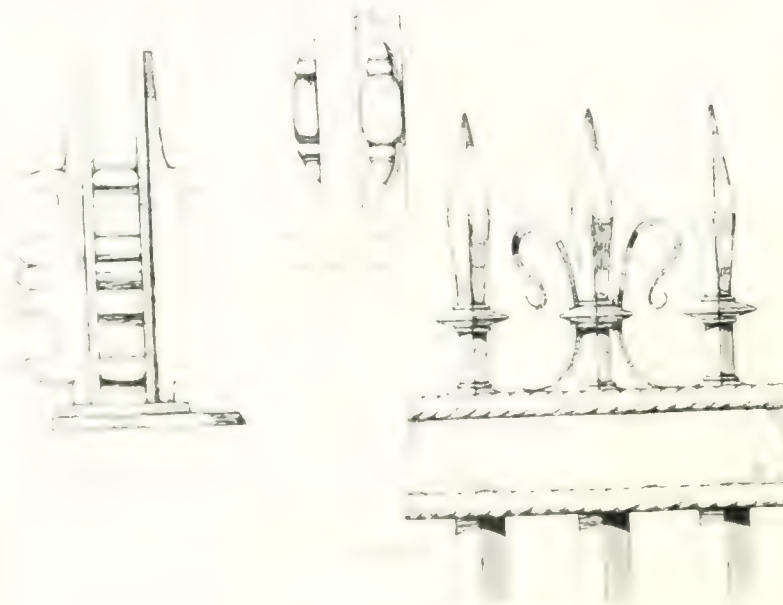
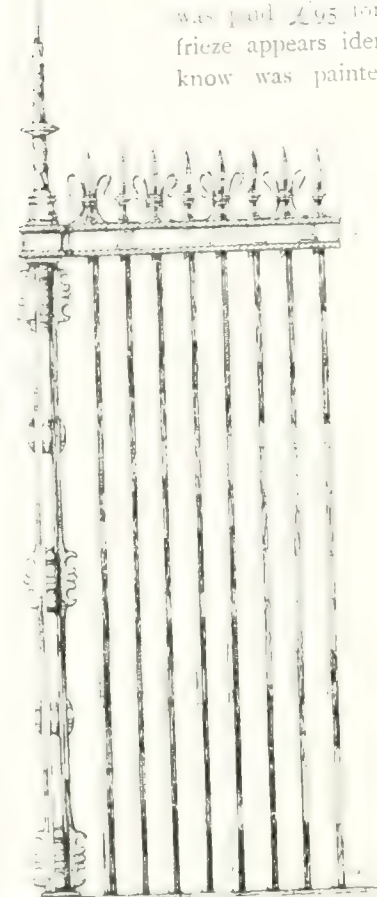
A Relief of Mary
Queen of Scots

Chapel at Westminster is of some importance.* They were for some unknown reason removed in 1822, together with those guarding the monument to Countess of Derby, and were lost sight of. These railings were integral elements of the design, gilt solid, and heraldically decorated, their steady and vertical lines and rich decoration conferring a state-
ments which is now lacking. That to the Scottish queen's monument consisted of six lofty and massive vertical standards of the traditional medieval outline, but with the purely Gothic details changed to meet the Jacobean taste. The set vertical bars sustaining a frieze with rope bowers and a beautiful cresting of delicate fleur-de-lis and spikes. The standards rise twenty-seven
the frieze in the fashion of moulded torch-holders, surmounted by high prickets, which were removable

vases formed of rampant lions and thistles. The iron-work was no doubt by Patrick the Blacksmith, who was paid £195 for that to Queen Elizabeth. The frieze appears identical in both, and the latter we know was painted heraldically with the Queen's

monogram repeat d. falcons, and lions, and wholly gilt. This fine rail, if not destined to be replaced in the Abbey, might find an appropriate resting-place in the Chapel of the again royal residence of Holyrood. No figure in history transcends in dramatic interest and importance that of Mary, or is so intimately associated with the Palace. Becoming Queen of Scotland within seven days of her birth, Henry VIII. at once cast his baleful eyes on her, desiring to affiance her to his son Edward. Disappointed in this, he made furious war, in the course of which not only Holyrood itself, but Melrose, Kelso, Jedburgh, Dryburgh, and other beautiful buildings, towns, and villages, were ruthlessly burnt and sacked. The innocent cause of all this destruction was still in her cradle, and was smuggled for safety

to France, of which for one brief twelve-month she became the Queen. Reluctantly lamenting, with much misgiving, she returned to mount the throne of Scotland, and to meet her tragic fate at the hands of Henry VIII.'s daughter.—
L. STAPLE GARDNER.



Notes

Subsequently my friend favoured me with a drawing from memory.

I examined many local museums, and enquired of many curiosity dealers, but with the result that no one had ever heard of such a thing. The editor of the



WOODEN MONKEY, WITH WOODEN VULVA

At a society meeting at which I exhibited curios appertaining to our grandfathers' days, a member asked if I had ever seen a "powder-monkey," a small machine made of leather to puff hair-powder on to the hair or wig, previously well greased to receive the same. He stated that he well remembered such a thing being about the house when he was a boy, but it had got lost.



LEATHER MONKEY

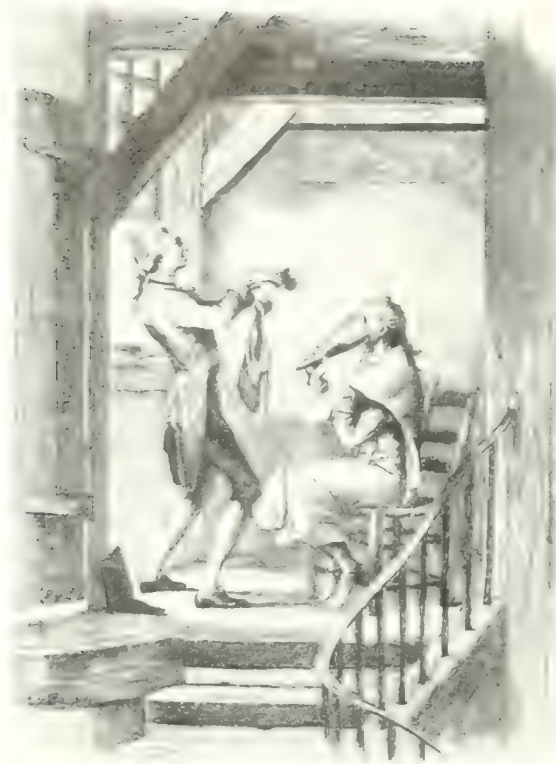


LEATHER POWDER-MONKEY AND WOODEN VULVA

Hair-Dressers' Chronicle also failed me, but kindly inserted a letter in his paper asking for information.

This letter, fortunately, brought an answer from Mr. G. C. Nash, of High Wycombe, who stated that he owned a "powder-monkey." I took an early opportunity of visiting Mr. Nash, and found that he had a wonderful collection of articles and illustrations relating to the use of hair-powder. He most kindly gave me permission to photograph any of them.

The example here shown is from the "powder-monkey" at High Wycombe, and is the only one of its type that I have yet discovered. It stands $7\frac{1}{2}$ inches high, and has a wooden bottom (which screws off) $3\frac{1}{4}$ inches in diameter. There is a fine gauze at the top through which to puff the powder. The inside was loosely packed with horse-hair, hair-powder being



used his own hair only. This so alarmed the barbers that they arranged for a deputation to wait upon the king, and point out that their trade would be ruined if he continued such a course.

A "wag" relates that this deputation was followed by one from the wooden-leg makers, who justly pointed out that their trade would be ruined if the king persisted in using both his own legs.

I also show a leather wig-block, with an ingenious door into a small cupboard, in which the barber could keep his tools: and further, a wig-curler, round which the hair would be daily brushed.—MABERLY PHILLIPS, F.S.A.

THE few bacini still remaining on two or three of the mouldering mediæval campanili in Rome are the sole survivors in that city of a form of ceramic decoration frequently adopted in some of the cities of Northern Italy during the twelfth and thirteenth centuries for the external adornment of towers and other buildings. They appear to have been first used at Pisa after its raid on the Balearic islands in 1115, when its fleet defeated the Emir Nasr-ed-Daulet, and brought back from Murcia, with the other spoil, some examples of Saracenic glazed earthenware. The

also inserted. When the patient, with head well greased, was seated in the powder-closet, the dress was changed, and a pair of bellows. In many houses a powder-closet was provided, a large round hole being cut in the door through which the head was thrust.

There is also a "powder-monkey" in another form. It is made of leather, and has a spring inside, by which expansion and contraction can be produced. The nozzle at the top (which is covered with very fine wire gauze) unscrews to admit the insertion of powder. It stands 8½ inches high, and is 3½ inches at the base when

Hair-powdering was in vogue for many years. The powder had to be made from fine starch only. "On October 20th, 1745, fifty-one barbers were convicted before the commissioners of excise, and fined in the penalty of £20, for having in their custody hair-powder not made of starch, contrary to Act of Parliament."

The custom of hair-powdering was killed by Pitt, who in 1795 introduced a tax of one guinea per head upon all who used powder. We are told that the Duke of Norfolk at once ordered the powder to be brushed out

continued the use of powder were called "guinea-pigs."

It is said that George III. discarded the wig and



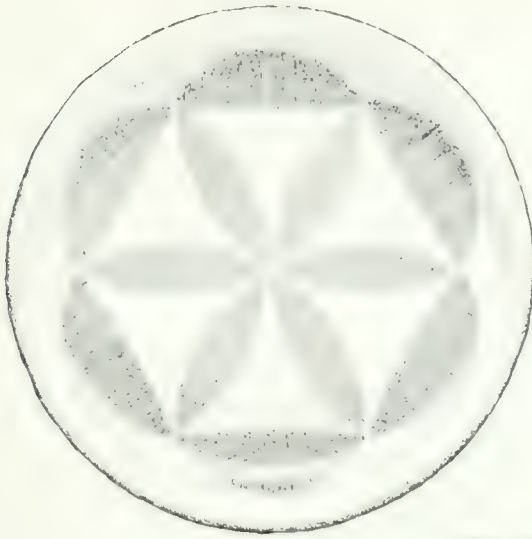


FIG. 1. MAN. A. N.

specimens at Pisa, such as the one on the church at Sta. Cecilia, which Fortnum describes as Persian, were not made for the positions they occupy; but when the use of such ornaments became more common, they began, about the year 1300, at Pesaro, where there was a very ancient pottery, to manufacture disks and bacini of coloured and glazed earthenware for purely architectural decoration. The examples, however, in Rome belong to some previous period, perhaps the early part of the twelfth century, and were made, if not exactly for the positions they now occupy, at least for some such use. They appear to be coated with a lead glaze, and are tinted in yellow, green, indigo, and a reddish brown, and they seem to owe not a little of the brilliancy of their effect, as well as their metallic iridescence, to the partial decomposition of the glaze. The two examples we give are from the campanili of Sta. Francesca Romana on the Velia, and SS. Giovanni e Paolo on the Caelian. The former and smaller one has a yellow

ground with the pattern in brown, and on the same tower is another one, also with a yellow ground, covered with a chequer in brown and green. The larger bacino was probably made for the church tower to which it is still affixed, as the pattern, which is of indigo on a bright green ground, shows the traditional

sword and crown of the martyrs.—J. TAVENOR-PERRY

Queen Philippa's Monument, Vadstena

THE little town of Vadstena, on the shores of the Vetter lake, is a place much more often visited than seen by travellers in Sweden, since the Gotha Canal steamboats generally cross the lake at night, and only call at the harbour, which shelters itself under the towers of Vadstena Castle, after dark. And this is the more unfortunate as the place has peculiar interest for Englishmen, as it was from its monastery, founded in honour of the celebrated S. Bridget of Sweden, that the more famous house of Syon in Middlesex was colonized; and it was in its castle



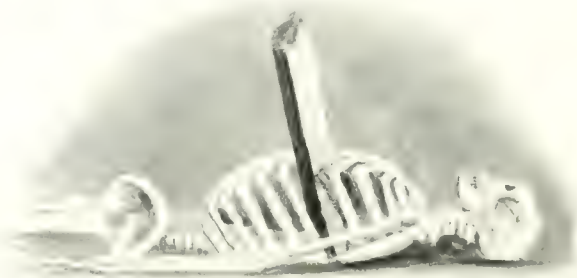
FIG. 2. MAN. A. N.

and wife of Erik of Pomerania, lived for many years. Her memory has always been cherished by the Swedes for the capable manner in which she governed the three Scandinavian kingdoms during the time her husband was making his adventurous and long-timed pilgrimage to the Holy Land; but although during her regency she had reformed the currency, and had tackled the great fleet of the Hanseatic League before Stralsund in a manner worthy of a daughter of England, Erik behaved so brut-

return that she retired into the Bridgettine convent, and died there in 1430. The house had only been

Margaret for the reception of a number of both monks and nuns, imitated in this particular at Syon, professing the rule of S. Augustine as reformed by S. Bonizo, who died in 1372, and whose remains were preserved within the convent chapel. Though the monastery has been destroyed, this chapel still stands, and, under the name of the "Blue Church," so called from the tint of the limestone of which it is built, serves the uses of the town, and in it was set up the beautiful monument which we illustrate. It is generally believed that this was erected by the too-late-repenting Erik; but as the inscription refers to him as the "some-time" Scandinavian king, it was more probably the offering of some of the queen's own friends or relations, and put up after Erik's death in 1442. The slab, which is of hard stone inlaid with metal, bears the representation, unusual for a tombstone, of the Crucifixion; and, besides the inscription, shows the royal arms of England. The design is somewhat German in character, and may be the work of sculptors at that time engaged on the choir of the neighbouring cathedral of Lund.

For many years it was the law in this enlightened country that every case of suicide should be tried "Felo-de-se" before a coroner and jury. If a verdict of *felo-de-se* was returned, the body of the suicide had to be buried at night at four cross-roads, and a stake driven through the breast. When visiting an abbey church, not a dozen miles from London, I was shown a stake, as here



THE TOMB OF MARGARET ALBERTA

FROM A DRAWING

illustrated, that had somewhat recently been found. Some street alterations near the church had necessitated cutting through the corner of a field, when a gruesome discovery was made of a suicide's cemetery, sundry stakes and bones denoting the fact. An artist friend kindly designed the skeleton to show how the stake would be used. An extract from a church register may further illustrate the case:—"Judgement was given in the sayd church by the sayd crowner

that she should be carried from the sayd house to some cross way neare the townes end, and there that she should have a stake driven through her breast, and to be buried with the stake to be seen for a memory all that others goinge by, seeing the same, myght take goode heede for comittinge the like fault."

At North Shields, within the memory of those living, at the corner of a road, a stake stood about a foot above the ground that had been used in this manner. An old inhabitant of the place told me he remembered the boys of the district used to stand on the stake on one leg, and consider they were doing a very bold thing. A good story comes from the North. Darlington, as everybody knows, or should know, is situated upon the river Skerne. A man was found drowned in the river. The coroner duly summoned a jury of twelve townsmen, good and faithful. Evidence was forthcoming which clearly proved a case of suicide; it was therefore proposed to return a verdict of *felo-de-se*, when one jurymen objected, saying, "Na—na, gentlemen; I cannot agree that the poor man '*fell in the sea*,' when we all know he fell into Skerne."

Tom Hood's well-known lines in *Faithless Nellie Gray* will be remembered:—

And there he long will lie, wa-gone,
As he lies in town;
For though a deluge had cut him up
It could not cut him down.
A zealous man on his corpse
To find out why he died;
And then buried him at four cross-roads
With a stake in his inside."

This brutal custom appears to have prevailed till 1823, when more humane laws were introduced; but it was not until 1882 that hasty night-burial was abandoned.—MABERLY PHILLIPS, F.S.A.

The Idiot of THE CONNOISSEUR

SIR,—In the June number of your magazine there is an article on playing-cards that contains several statements about their history and origin that seem to lack proof. First, that "cards were invented in India probably about the Christian era."

Playing-cards

Second, that "cards were introduced into Europe by gypsies, who, although they falsely announced they came from Egypt, were in reality low-caste Hindoos, who took them to the northern shores of Africa, and so to Spain." "The earliest cards brought to Europe were called tarocchi, or tarots."

But if cards were invented in India, those used there to-day have few resemblances in common with the tarots, or the "Book of Shorte," still used in Italy. The Cashmere packs in the British Museum and my collection are circular in shape, and have eight suits, denoted by their coloured backgrounds. There are ninety-five cards and upwards in a pack, with two court cards to each suit, both of them male figures. The only point in common with the tarots, or other packs, is one pip, circular in shape, that denotes a coin.

Tarocchi tarots, or the "Book of Shorte," are now only to be found in Italy. Spain never seems to have used the complete pack of seventy-eight cards, but separated the two volumes or parts, adopting only the four suits, headed by king, cavalier, and knave, and dropped the queen common to the older pack. The ancient pips, however, which were the chief emblems of Mercury (the Roman god of divination), and which were coins, rods, swords, and cups, were retained. Cards in Spain are called "naipes," from the Hebrew "nai," or prophet, but lost their value when separated from the twenty-two atouts, which pictorially represented Isis, Osiris, Phtah, Maut, Anubis, Ra, Thoth, Ma, and other Egyptian deities. These pictures "are the images of idols and false gods" denounced in an essay before 1577. The attitudes, value, and attributes correspond with those of the Egyptian gods, although the pictures are modernized. Besides the atouts, there are four suits bearing the devices of coins, rods, swords, and cups, with four court cards—king, queen, cavalier, and knave.

Tarots are in common use in Austria, but the old pips have been replaced with modern French ones of hearts, diamonds, spades, and clubs. The pictures of the old gods have been replaced on the atouts with meaningless designs. The only one that is retained from the old tarots is that of Thoth-Mercury, under one of his many guises as a fool. The Austrians play a clever gambling game with these cards.

It is probable that the "Book of Thoth" was introduced into Italy by the emigrants from Alexandria, who accompanied the fleet loaded with grain that yearly visited the Bay of Naples. A temple to Osiris was erected by the Egyptians at Bain, the ruins of which remain. Probably when it was destroyed the priests with their families, speaking their own language, were forced to become wanderers, and supported themselves by interpreting the wishes of the gods through their books, as had previously been done in the Temple. This would account for the

sudden appearance of Egyptians (or gypsies) in Europe and their connection with fortune-telling. The prophetic leaves were not used by Greeks or Romans for games, hence there is no allusion to cards in classical writings, and until people began to consult the leaves for themselves, one person acting as inquirer, the other as interpreter (from which the earliest known card games were evolved), there was no such thing as gambling with the occult leaves.

That divining implements were used at a very early date is proved in Numbers xvii., where Moses was ordered to consult the divine wishes by marking rods with the heraldic devices of the tribes of Israel. Straws, gods, stones, dice, were all in daily use for divining purposes, as they are to day in Asia and Africa, and the links connecting them with our playing-cards are too numerous to mention; but the Koreans, Alaskians, and Haidaens still employ sticks with tribal designs for divination, as well as for gambling, that are called by a name equivalent to our cards. Sets of all these cards are in my collection, but there are few students who have the opportunity of tracing games, and particularly cards, back to primitive conditions, or the pasteboard pictures to their forefathers, since there is no scientific arrangement of the ancient games in any European museum.

The published records of the Egyptian Exploration Society illustrate several "gambling sticks" found at Abydos. One is engraved with an Assyrian head.

The cards with French pips were probably introduced into England in the time of Edward IV., as his daughter is the "good Queen Bess" of the court cards, the design being copied from the picture of Elizabeth of York, now in the National Museum, London. The head-dress, etc., are identical with the portrait, and the Rose of York is proudly displayed by the dames of the card kingdom.—Yours truly, J. KING VAN RENSSELAER (New York).

THAT Daniel Gardner is one of the most fascinating of English eighteenth-century artists is now so universally acknowledged, it would be superfluous to again call attention to his merits as a painter. The pastel portrait of Lady Charlotte Hill exemplifies his fine sense of colour, and is an excellent example of his powers of rendering womanly beauty. The lady was second daughter of Wills, first Marquis of Downshire, and younger sister to the ill-fated Mary Amelia, Marchioness of Salisbury, who was burnt to death in the disastrous fire at Hatfield. She was born in 1754, marrying John, third Baron Talbot, in 1776. He was subsequently created Earl Talbot, a title now merged in the ancient Earldom of Shrewsbury, which devolved on his descendants. The Countess died in 1804. An example of a greater contemporary painter than Gardner is given in Sir Joshua Reynolds's *Mrs. Drummond-Smith*, taken from the engraving, in colours, by W. A. Cox, published by Messrs. Henry Graves & Co., Ltd. The original picture, one of Reynolds's finest works, is in the collection of the Marquess of Northampton. The illustration which is given on the cover of the present number of *THE CONNOISSEUR* will also be presented



PLATE 1. THE MISS VANSITTART.

PHOTO BY W. F. G. A. V.

the engraving of the portrait of a young lady, the Miss Vansittart, is a fine example of the art of the engraver. The engraving is a portrait of a young lady, the Miss Vansittart, who afterwards became a Director of the East India Company. Mrs. Parry died in 1793. Her daughter married, in 1807, John Thornton, of Clapham, a descendant of whom, the Rev. James Thornton, now owns the original picture. It says much for the prodigality of talent existing among the engravers of the period that such a fine plate of it could remain unpublished, the only impression from it known to exist being the engraver's proof in the collection of the late J. W. Grundy, of Manchester, from which the illustration is taken. This collection is to be dispersed at Messrs. Christie's during the forthcoming season. It includes, besides a large number of well-known masterpieces of mezzotint, several prints as unique as the Miss Vansittart. That such beautiful rarities exist can only be ascribed to the fact that eighteenth-century mezzotinters largely filled the rôle occupied by fashionable photographers at the present moment, their portrait prints being used by the subjects for presentation to their friends, and being accepted, or rejected, according to the taste of the recipient.

"*Miranda*," after Hoppner, is a noteworthy instance of a

Salut belongs to the period when he was equally profic with the hammer as with the brush. The plate was engraved by J. R. Smith, Jun., and published by H. Macklin, in 1803. In view of the large amounts realised in recent sales by engravings after Ward, it possesses a topical interest, whilst it is one of the most pleasing examples of his early period of painting, when he worked in frank rivalry to his brother-in-law, George Morland.

The Rose Flambé Vase, by Messrs. A. J. Wilkinson Ltd. (Burslem), is an interesting example of the attempts of modern potters to emulate and rival the finest productions of Chinese ceramic art. It is a piece of the well-known Ori flame ware produced by this firm, in which the glazing pigments, fired at an intense heat, melt and spread over the piece to be adorned, creating a patterning, jewel-like in its intense brilliancy and richness of tone. Messrs. Wilkinson's ware is a fine example of the artistry and high technical skill which modern potters have attained.

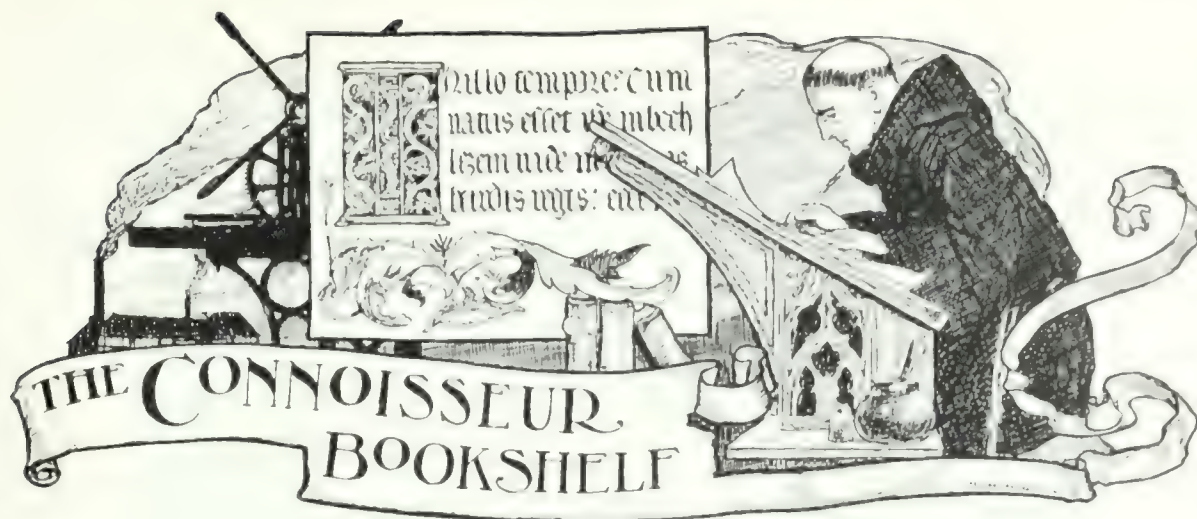
Books Received

- The History of the English Language*, by H. S. E. (V. A. L. L.), 2s. 2d. net. (H. K. Lewis.)
- The History of the English Language*, by W. A. P. L. (V. A. L. L.), 2s. 2d. net. (H. K. Lewis.)
- The History of the English Language*, by H. S. E. (V. A. L. L.), 2s. 2d. net. (H. K. Lewis.)
- Staffordshire Pottery*, by J. C. Wedgwood, M.P., 10s. 6d. net. (S. P. C. L.)
- The History of the English Language*, by W. A. P. L. (V. A. L. L.), 2s. 2d. net. (H. K. Lewis.)
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MISS VANSITTART

From an original Engraving Done by G. Martin, after Sir Julius Rosselli



MR. W. G. BLAIKIE MURDOCH'S *GUIDE TO THE NATIONAL Gallery of Scotland* and its contents is a piece of good writing, in which the criticism of the works presented, while not unduly severe, never descends to indiscriminate energy. If to a Southerner the author appears somewhat partial to the work of his fellow-Scots, the failing—if it is a failing—is excusable, for we who live on this side of the Tweed are apt to undervalue and even forget the mighty volume of art which has been

given birth beyond the further bank. As a handbook to accompany a tour of the Edinburgh Gallery, or to recall its contents after a visit, Mr. Murdoch's little volume could not well be bettered; while in its estimate of the pictures and sculpture of the Scottish and other schools represented it possesses a value altogether outside its merits as a local guide. One wishes that it might be added that the book possessed a good index, but unfortunately this useful feature has been altogether omitted—an omission for which the score of well-executed half-tone illustrations does not altogether atone.



STATUE OF THE VICTIM OF THE BOMBING OF THE CITY OF LONDON BY THE GERMAN AIR FORCE, 1940. BY THE ARTIST.



"Sport in Art"

By William A.
Baillie-Grohman
(Ballantyne & Co.
£2 2s. net)

He has wisely confined himself to the period "during the four hundred years from the beginning of the fifteenth to the end of the eighteenth century," and even so his wealth of material is such that it has been obviously difficult to compress his work within the required compass. The purpose of the author was "to let a selection from the available pictorial material tell to those interested in sport the story of the evolutions which hunting, shooting, falconry, and fishing underwent during the above-mentioned four hundred years. Some old pictures of horsemanship and the first pictorial records of mountain climbing have been included in the last chapters, but

It will be observed from this programme that Mr. Baillie-Grohman purposed to make his letterpress supplemented by illustrations, many of which are reproduced from contemporary sources, are both numerous and well executed. They include specimens of all kinds,

some of high artistic merit from works by great masters, and others which have been included for their quaintness or explicitness. They are drawn from all sorts of sources

illuminated manuscripts, books, pictures, drawings, prints, and tapestries—but one of the guiding motives in their selection appears to have been a desire to avoid any subject that is well known or hackneyed, thus the popular English eighteenth-century sporting prints are almost entirely omitted. Whilst writing on the illustrations a word of special praise should be given to the two full-page colour plates—one taken from the *Hunting Book* of the Emperor Maximilian, written 1499-1500, and the other from a French manuscript of the fifteenth century, *Le Livre de la Chasse*, *circa* 1394—which attain a relatively higher level of excellence than most of the process blocks.

Though Mr. Baillie-Grohman has written his book round the plates which embellish it, so well are the latter selected and so interesting has he made his text that the latter constitutes a history of sport as well as one of its representation. The author opens with an account of the famous "Livre de Chasse" of Gaston Foix, written towards the end of the fourteenth century, and forming the great manual on sport for succeeding generations. Deer and boars appear to have been the great game of the time, foxes were deemed vermin, while wolves were so numerous that every means possible was employed to get rid of them. In the hunting of deer the "charrette," a method still in vogue. Hares were usually trapped

hung small bells, the hares being so frightened by the ringing that they

leaped into the air. This kind of hunting, however, was confined to the lower classes. The next notable book on hunting was the poem "Le Trésor de la Vénerie," written by the Seigneur Hardouin de Fontaines-Guerin in 1394. The writer was a typical sportsman of the day, believing many of the popular fables then in vogue, as, for instance, "that stags attain the great

but his work is more important for the illuminations — here reproduced in part

copy in the French National Library, than for its letterpress. A quaint

illustration from the *Chronicle of Constance*, 1417, shows a dead auroch being transported from Poland as a gift to King John of England, and gives the author the opportunity of pointing out the difference between the bison and this huge quadruped. The animal finally became extinct in the seventeenth century, and had disappeared from Western Europe long before that date; but Mr. Baillie-Grohman is able to include several illustrations of auroch hunting, in the details of which, however, the artists have largely drawn upon their imagination.

Among the great hunters of the late fifteenth and early sixteenth centuries was the Emperor Maximilian, whose sporting records, either written by or for him, and illustrated by the best artists of the time, constitute a veritable library. One of his best records for a year appears to have been thirty-two stags, forty-one chamois, and three hundred wild ducks, killed with his own hand; but then he lived before the days of battues, which multiplied such figures a hundred-fold. Bernard van Orley designed for him the famous series of twelve huge panels of tapestry now in the Louvre, the cartoons for which are reproduced. Other famous artists of the period who used sport



as a theme included Albrecht Dürer and Lucas Cranach the elder.

English contributions to the history of sport were late in making their appearance, and were not distinguished by artistic merit. The great work on hunting in the sixteenth century was Du

published in 1561, and a translation of this into English was made by Turbervile (1575-6), and issued without acknowledgment of its original source. In the seventeenth and eighteenth centuries works on sport were greatly multiplied, and to follow Mr. Baillie-Grohman through his account of them and the splendid array of illustrations he takes from the art of the period would largely transgress the bounds of a short review. His work is

one of the most interesting contributions to the history of sport that has been made for many years. He shows a thorough knowledge of his subject both from the practical and artistic standpoints, and writes with a fluent and fascinating pen.

THE near approach of the period when the designs and plans for the new city of Delhi must be initiated, makes

"Indian Architecture"
By E. V. Havell
(John Murray
3os. net)

Mr. E. B. Havell's substantial volume on *Indian Architecture* one of topical interest. The subject is a vast one, for, as the author states, "Indian architecture covers a field as wide as the whole architecture of Europe."

Where Mr. Havell differs from most other authorities on the subject is that he takes the view that Indian architecture is almost wholly indigenous, and that the Muhammadan conquerors of the country, instead of introducing a new style, only modified styles already existing. "For the vital creative impulse which inspired any period of Indian art, whether it be Buddhist, Jain, Hindu, or Muhammadan, one will only find its source in the traditional Indian culture, planted in Indian soil by Aryan philosophy,

which reached its
expression before

period as much as

predominance of Hindu influence in buildings.

famous Taj Ma-

thought to derive
almost the whole
of their beauty

inspiration. He

takes the reader through the great periods of Mogul architecture onwards to the present time, in which he points out that native Indian art still possesses a vitality which has never been recognised by the English administrators. Instead of fostering Indian architecture and craftsmanship, the English have ignored them, and introduced a stereotyped form of European architecture which has nothing in common with the traditions of the country, and allows no scope for the expression of native genius. Mr. Havell illustrates one of the modern Anglo-Indian buildings—the Post Office, Lashkar, the façade of which appears to be an uninspired attempt to reproduce the portico of an Ionic temple, and it is as bald, formal, and lifeless as any of the recent additions to the Government buildings in Whitehall. On the other hand, the edifices erected by modern native builders, illustrated in Mr. Havell's work, possess an originality of design and an artistic richness of decoration which rival anything of similar description in contemporary European architecture. The immediate question which confronts the Indian Government is whether the new Delhi is to be built according to stereotyped official formulas, or whether the native architect will be permitted to exercise his vitalising influence on the creation and so make it the starting-point of a real Anglo-Indian architecture which may rival the glories of the work produced during the early period of the Mogul Empire.

"The King's Ships" (Vol. I.: "Aboukir" to "Bustard"), by Lieut. H. S. Lecky. (Horace Muirhead. 6 Vols. at £2 2s. each, or £9 15s. the set to Subscribers)

THE names of the ships in the British Navy carry with them traditions such as no other arm of service in the world can boast. So associated are they with the record of our nation's naval history, and with the heroic and generally successful conflict with foe, fire and


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tempest, and of self-sacrifice for comrades and even enemies in peril on the deep—that to hear some of them mentioned stirs the blood like a trumpet-call. Yet whilst the history of nearly every British regiment is separately chronicled, that of individual warships has to be pieced together from *Boards*, *Log-books*, and the continuity of tradition which should link about their names is only imperfectly

maintained. The monumental work of Lieutenant Halton Stirling Lecky will do much to fill this ellipsis ; he has given the history of the King's ships and their predecessors in the Royal Navy arranged in alphabetical sequence "under the titles of the various vessels by which that history has been made," so that the records connected with each name through the ten centuries of British naval history are all brought together in chronological order. The author in writing the book has not been content to compile it from standard histories, but has consulted manuscripts bearing on the subject in the various Government records, and has availed himself of a huge wealth of material now in private hands, so his history is claimed as possessing the highest degree of authority. Its scope may be judged from the fact that it gives complete chronicles of 4,000 ships and an outline history of 3,500 other vessels.

One of the best features of the book is its wealth of illustrations. In the six volumes which form the complete work nearly 2,500 plates will be included, the vast majority of them from contemporary pictures and engravings, and, judging by the contents of the first volume, the book will possess a unique value merely as an illustrated record of British naval art. The quality of these illustrations, however, is not all that could be desired, many of the blocks being so blurred that the more minute detail in them is practically lost. Moreover the colour-plates, which represent the costumes of British sailors at various periods, drawn by a modern English artist, add little to the value of the work. They have obviously been drawn more with an eye to pictorial effect than to historical verisimilitude, and their inclusion is as much out of place as would be the introduction of modern antiques among the authentic pieces at the Victoria and Albert Museum. Other inclusions which are of doubtful value are the duplicate illustrations and accounts of important battles in which a number of ships



THE AGAMEMNON, THE AGAMEMNON, THE AGAMEMNON

THE AGAMEMNON, THE AGAMEMNON, THE AGAMEMNON

were engaged. Thus the first volume gives the records of the "Achilles," "Africa," "Black Prince," and "Britannia." In 1805 the four line of battleships which then sailed under these names took part in the battle of Trafalgar. A reproduction of the engraving from *Nelson's Victory at Trafalgar* is given in every case, while the same general account of the battle is repeated word for word in five instances, the additional one being afforded by the record of "The Agamemnon," to which a different illustration of the battle is appended. It is obviously necessary that some account of the battle should be given in each case, so as to explain the individual vessel's share in it; but surely this might be done without exact repetition, the more

especially as many of the details included have little bearing on the actual fighting. Thus the information that "the eldest surviving brother of Lord Nelson was created an earl with £5,000 a year settled on the title in perpetuity, and was given £99,000 to buy an estate," with the details of the awards to other members of the family and leading officers who took part in the battle, is mere padding. To repeat this and other facts, hardly more essential, in the history of every ship which took part in Trafalgar, is an absolute waste of space. That Lieutenant Lecky has so squandered his space is the more to be regretted as he has apparently to make up for it in other portions of his work by a meagreness of narrative which does not enable the reader to gain any clear idea of

face the overwhelming fire of the Danish Crown Battery unaided, owing to the three line of battleships intended to take part in the attack on the work having gone ashore. Captain Edward Riou's special services in the battle are unnoted, though the hackneyed quotation from Campbell's "Battle of the Baltic" concerning the death of this gallant officer is given in full. Other omissions of a like nature might be pointed out, but these failings must not blind one to the sterling merits of Lieutenant Lecky's work. It is true that in a few respects it might have been better executed; but it is no small feat to have carried it out in such a generally efficient manner. The author's omissions may be repaired by consulting standard works of history; but much of the information he gives—more especially that referring to the dimensions and general descriptions of the vessels constituting the former naval forces of England—cannot be obtained from any ordinary source, and his labours in searching it out are

"The Caviare Papers: A Study in Barn Door Philosophy"
By Claude Vernon White. (Above-Man Press. 2s.6d.net)

In *Caviare Papers*, one of two books the interest of which lies not only in the actual accomplishment but

in the promise it affords of better things to come. It is an original work conceived in an artistic spirit, the same mood being maintained throughout, and the chief character, the "barn door" philosopher, Caviare, presenting a consistent personality until we quit his company. This philosopher—a weird, eccentric, but rather lovable creation—recounts, from his country retreat, stories concerning the members of a certain ultra-Bohemian fraternity to which he formerly belonged, repeats various of their literary compositions, and adds a few of his own rural experiences. The latter provide a faint element of humour; but, generally speaking, the tone of the work is one of tenebrous gloom—scarcely a character is mentioned but comes to a tragic end, while their concerns are with the seamiest side of life in some of its most disagreeable phases. Several of the themes touched verge on the border-line of literary propriety, but they are treated with a tact and restraint that prevent them advancing beyond. Nevertheless, though we admire the skill with which the writer passes over delicate places, we should have preferred him to exercise his talents on a theme that gave him less occasion to display them in this particular manner. He obviously possesses a fluent and polished pen and much imaginative power; his faults appear to be chiefly those of youth. With a little more experience he should produce work of a quality likely to give him a high standing among modern writers.





Fiftieth exhibition of the Royal Photographic Society at the Gallery of the Royal British Academy,

The Royal Photographic Society

Suffolk Street) once more emphasizes the rivalry existing between manipulators of the camera and wielders of brush and pencil. Another generation will see the rivalry more pronounced. At present the position of the artist in colour, though threatened, is not seriously attacked; but in time the photographer will be able to take plates with equal facility in colour as in monochrome. It will be well, then, for aspirants to art who possess no greater qualifications than the power of setting down what they actually see, to adopt another vocation. The camera can see more than the artist, and record it with greater exactitude. Its failing from the artistic standpoint—though a virtue from the scientific—is that it sees too much. A picture should so emphasize the salient features of nature that they can at once be appreciated; the best photographs can give nothing better than an emasculated reflection of nature. In this lies the difficulty of artistic photography. The operator, if he wants to make a picture as opposed to a mere record of facts, must put his camera before one already composed; and so, if he is wise, he will choose themes of a simple character, in which the broad massing of light and shadow will nullify the diffusion of interest caused by over-complexity of detail.

In the Royal photographic exhibition this essential had been grasped by the great majority of the exhibitors. The display naturally resolved itself into two portions—the scientific, in which the operators recorded as much as possible; and the artistic, in which they limited the garrulousness of the camera by giving it as little as possible to record.

Perhaps the latter phase was best exemplified in portraiture, for in portraiture the photographer can arrange his subjects pictorially—cause the play of light and shadow to throw up the essentials and veil the unessentials—so that his picture is made before he exposes his plate. Madame D'Ora contributed some good examples of this, among them the Rembrandt-like portrait of *Professor Israel* and a picture of *Mrs. Raymonde de Lanvois* in a many-flounced dress, in which the composition reached a high pictorial level—not the highest indeed, for a great artist could have taken away the slight monotony of

effect caused by the array of parallel flounces by subtle differentiations in their appearance which no camera could effect. Madame Jeanne E. Bennett's studies from the nude owed their beauty to their reticence, the forms of the figures gaining in poetical suggestiveness by being half lost in shadow; but in these, as in the far firmer and stronger "model" of Dr. A. de Morlin, the camera had been made to do the work of an artist by being deprived of half its powers of revelation, so that much of the subtler modelling of the figures was lost. Mrs. A. J. Whitaker's *Bonne-bouche*, a charming study of a little girl with a cherry, attained much the same quality as a well-drawn silver-point.

A succession of strong and well-posed portraits were contributed by Rudolf and Minya Duhrkoop, but the wealth of good portraiture was so great as to preclude their extended examination. Among the individual works not already alluded to may be mentioned the plates of *Professor Alexander Hambourg*, by Mr. Furley Lewis; *Mr. H. S. Gamley, A.R.S.A.*, by Mr. W. Crooke; the well-studied head of *An Arab Chief*, by Mr. W. G. Meredith; and the late *Sir Jonathan Hutchinson* and *Mr. Haldane Macfall*, by Mr. Walter Bennington, all of which presented striking personalities in an individual and characteristic manner. Mr. E. T. Holding's *Sea Lavender*, showing a young woman arranging a vase of the flowers which gave the plate its title, was less portraiture than genre, and the figure was less interesting than the still-life objects and the admirable lighting of the interior in which the scene was set. One had a charming pastoral subject in Mr. John M. Whitehead's *Peaceful Vale*; one less clear, but more atmospheric in quality, in *On the Sand Dunes, Boscombe*, by Mr. J. B. B. Wellington; while the interminable effect of a vast barren space was well suggested in *Au Desert d'Ermenonville*, by Major C. Puyo. Wave-forms down to their smallest variegations were recorded in *Where Breakers Roar*, by Mr. Frederick H. Haines; but in this the completeness of vision robbed the scene of the feeling of movement. One had more the sensation of violent action in *A Storm, Pittenweem*, by Mrs. C. S. Fergusson, which recorded far less. *Vorfrühling*, a simple theme of tree-stems on a hill-crest with clouds rising behind, by Herr Otto Scharf, made an admirable picture, and more complicated, more full of interest, though equally successful

work was contributed by Mr. J. B. Portway, jun., Mr. Peter Orr, and Mr. Walter Selfe.

the exhibition is somewhat outside the range of a magazine mention the beautiful studies of bird-life by Mr. Alfred Taylor and Mr. William Farren, the snow-scenes by Dr. C. A. Swan, and the plates of insect life by Dr. H. G. Drake Brockman, all full transcripts of nature as far as it is possible to record her, and all beautiful in their way because they exemplify the resources of photography in the methods for which they are best adapted.

ONE has not mentioned colour-photography in connection with the exhibition of the Royal Photographic Society because, beyond the production of coloured transparencies, which have hardly as yet reached an artistic stage, pure colour-photography cannot be said to exist, the various processes which result in the production of coloured prints being ones in which colour is more or less arbitrarily employed, and which depend for their likeness to nature and their artistic success on the skill of the printer. How far this so-called colour-photography can get away from nature was shown in the exhibition of the London Salon of Photography (at the Galleries of the Royal Water-Colour Society, 5A, Pall Mall East) by some half a dozen prints contributed by Dr. Erwin Quedenfeldt, in which he attempted to rival the eccentricities of the Post-Impressionists. Beyond having a photographic basis, and being more or less produced by mechanical means, it is difficult to see why they should be classed as photography at all. It is only fair to say, however, that some of the prints in colour attained both artistic effect and verisimilitude to nature, the *Bridge at Chartres* and *The Opal Bath*, by Mr. R. Macfarlane Cocks, being noteworthy of this. In neither case was the aerial perspective given with the delicacy of perception that a gifted artist would have shown, but for this the limitations of the camera must be held largely responsible. How far these limitations can be disguised by manipulation of plates and printing and retouching is apparently the dominating problem with most artistic photographers at the present moment; and there is danger that in their endeavours to produce artistic pictures they will lose sight of the essential qualities of their medium as a fact recorder rather than a vehicle of emotional expression. To use it in the latter capacity is to court comparative failure. An instance in point was afforded by Mr. Alexander Keighley. In his *Sphinx* he showed this monument of Egyptian antiquity backed by the pyramids and standing out mysterious and impressive against the ebbing light of an evening sky. The theme was seen with the eye of an artist, finely composed and realized with full technical resource, while atmosphere had been attained by

however, rendered the work empty; where a painter possessing even less than Mr. Keighley's artistic feeling could have introduced delicate and suggestive modulations of colour, the camera had recorded a series of flat, even tones which appeared the more monotonous because of the large size of Mr. Keighley's work. On a smaller scale it would have told us quite as much and have been equally impressive. Mr. A. Romano's *Rhythm*, a study of the piles of an old pier with the dancing waters below, flickered with lines of sunshine and shadow, was effective and well balanced. Mr. S. Bransburg, in *An Old Marquis*, gave a pre-Raphaelite rendering of the figure of an old lady, powerful because of its unforced sincerity. The *Nude* of Mr. Bertram Park was a refined and delicate study in almost pure line. Mr. Walter Thomas's *Polperro* was noteworthy for the beautiful group of sea-birds in the foreground, while the evening effects of Mr. Charles Job, a pair of landscapes by Mr. Leonard Misonne, and *The School Bell* by Mr. F. J. Mortimer, were all good examples. A *Study of a Peacock*, by Viscount Maitland, was a happy and well-balanced decorative arrangement, while *The Messenger* (Mavis Yorke as "Mercury") was one of the most dainty figure subjects in the exhibition.

A STEP in the right direction has been taken by the authorities of the Guildhall Library in framing and exhibiting in the entrance hall a selection of eighteenth-century mezzotint portraits from the collection in their possession. Though no especial rarities are included, the selection worthily illustrates a beautiful phase of English art, and adds greatly to the decorative effect of the hall. Among the prints included are a full-toned impression of Thomas Watson's plate of *Mrs. Hardinge*, after Sir Joshua Reynolds, and an impression printed in colours of *The Watercress Girl*, by J. Young, after J. Zoffany, a somewhat scarce subject in this medium. The collection appears to contain a large proportion of portraits of City officers and celebrities, and good prints of the well-known *Abraham Newland*, by Valentine Green, after Romney; John Holt, a seventeenth-century recorder, the plate of whom is by an unidentified engraver and after an unidentified artist; and Francis Hargreaves, the Recorder of Liverpool, are among the most effective of the exhibits. This portion of the collection might well supply a hint to other towns. Engravings of male English portraits, except in a few instances, are by no means unduly high-priced, so that for a comparatively small sum most cities might easily accumulate a collection of representations of bygone local worthies which would not only be historically interesting, but would pleasingly exemplify a phase of art in which the English have always excelled, and which is far too little seen in our provincial galleries.

THE death at Brighton on August 27th of Bernard Alfred Quaritch robbed not England only, but the world of its premier bookseller. The foundations of the famous business now located in Grafton Street were laid by Bernard Quaritch the elder, father of the deceased.

The elder Quaritch was born at Wotton, in Gloucestershire, in 1781. He came to London in 1812, when he has been always attached to Henry George Bohn, with whom he remained for two short intervals excepted.

Quaritch set up for himself in the latter year, his parting greeting to his old master being: "Mr. Bohn, you are the first bookseller in England. I mean to be the first bookseller in Europe." The boast seemed to be presumptuous, but Quaritch knew of what metal he was made, and ultimately fully justified it. He may be said to have revolutionized the old bookselling trade, whilst the stupendous prices he gave for rare and valuable works made his name a household name with bibliophiles all over the world.

The business he had started in Great Russell Street, and moved from thence to Castle Street, Leicester Square, and finally to Piccadilly, had become the leading establishment of its kind. If the early wishes of his son, Bernard Alfred—always known as Alfred Quaritch, to distinguish him from his father—had been consulted, he would not have entered into this heritage. The boy longed to go into the Army, but his father insisted that he should enter the business, and the son acquiesced. He was educated first at a private school, then at Charterhouse, and finally spent a year at Leipsic and another at Paris. In 1888, when seventeen, he joined his father in the business. An early schoolmaster describes him as "intelligent, capable, amiable, and absolutely trustworthy," and these characteristics clung to him throughout life. An early expedition to Greece, to purchase some ancient manuscripts held by some of the semi-bandit inhabitants of an island in the Ægean Sea, proved his mettle. In 1890 he went to America, which his business acumen enabled him to recognise as the book-buying land of the future, and here he came in touch with collectors who were to prove some of his best customers. His father's death in 1899 left him sole director of the business—an onerous responsibility, considering the unique position it then held in the bookselling world, and the large number of enterprising rivals ready to wrest its laurels from it should opportunity arise. It says much for his skill that he more than repeated the triumphs of his father, and increased the prestige of the firm.



ALFRED QUARITCH, FOUNDER OF THE FIRM, SEATED IN HIS STUDY, 1890. PHOTOGRAPH BY THE QUARITCH GALLERY, MUSKOGON, MICHIGAN, U.S.A.

the colossal sum of £5,600. This was by no means his most expensive purchase at an auction-room. In the Van Antwerp sale he bought books to the extent of £12,000 out of a total value of £16,000. At the Huth sale he was the principal purchaser, giving £6,250 for three volumes, and £3,000 for a Flemish MS., and in the first portion of the sale in 1911, £5,800 for a copy of the Mazarin Bible.

For some years Mr. Quaritch was a member of the Artists' Corps. It is a somewhat mournful coincidence that when he was in camp with them about twelve or thirteen years ago—on which occasion he showed his versatile capacity by acting as cook—one of his companions was Mr. Stephen Adams, whose burial took place on the same day and at the same hour as his own.

The seeds of Mr. Quaritch's fatal malady were laid during his visit to New York in January, 1912, when he had a severe illness; and since then, though not wholly incapacitated from business, he only attended to it on special occasions. It must be remembered that this business was not wholly connected with the buying and selling of books, for many important publications have been issued by the house. Some of these were supervised by Mr. Quaritch, while others, including the sumptuous work on *Miniature Painting and Painters of Persia, India and Turkey*, by Mr. F. R. Martin, were supervised by Mr. E. H. Dring, the new head of the firm, and an accomplished expert in Oriental and European manuscripts.

Mr. Quaritch's tactics

leonic. He overwhelmed opposition by being always ready to purchase rare volumes at record prices, no matter whether

them or not, while rivals who presumed in this trait and bid up lots beyond their value generally found them left on their

intrepidity one need only cite his action at the Crewe sale in 1903, in which, during his competition for twenty-one drawings by Blake for the Book of Job, he was armed only with a two-thousand-guinea commission, while his principal adversary had an unlimited one. Quaritch persisted in the struggle long after he had gone beyond the amount of

finally secured them for

THE retirement of Messrs. Shepherd Brothers from business will rob King Street, St. James's, of one of its greatest attractions to the enlightened connoisseur. Their gallery constituted a centre of unique interest in the world of art, and its disappearance will cause a void which will be far more deeply felt than would the absence of many larger and more pretentious establishments. With most dealers the paramount desire is the display of examples by known masters, so that each of their exhibitions more or less duplicates some of the contents of the public galleries. Messrs. Shepherd, on the other hand, tried to rescue from oblivion the work of capable artists who had been forgotten, and every one of their exhibitions was distinguished by the display of fine examples by such men—early English artists more especially—as well as specimens of the greater masters. These displays, in the aggregate, consequently illustrated the range of English retrospective art with a fulness exemplified in no other institution. But it is not only for the interest of their exhibitions that the departure of Messrs. Shepherd will be regretted; they were connoisseurs in the true sense of the word, always ready to impart their knowledge to others, and never availing themselves of it to take advantage of a person less well endowed. During their long establishment in King Street they have made for themselves a reputation for fair dealing and integrity, and it says much for their sense of honour that, rather than allow their business to fall in the hands of successors who might not maintain its high traditions, they have steadily and patiently accumulated the valuable goodwill.

To those who love old times and old associations, the transfer of Messrs. P. and D. Colnaghi's business from

**A Modern
Picture Gallery**

13 and 14, Pall Mall East, to 144, 145, and 146, New Bond Street, will come with regret to a close. About the Pall Mall house there clustered a wealth of old traditions such as no other private picture gallery in London possessed. For over a century and a half its rooms have echoed with the leisured footsteps of the noble and famous. To record the list of its visitors would be to repeat the names of the peerage and of all the more notable patrons of art for several generations. Yet even more interesting to us than the visitors who have actually passed through its doorway are those imaginary ones who have entered it in the pages of literature. Mrs. Rawdon Crawley *née* Becky Sharpe passed under the portal when, after her presentation at Court, "she went to Colnaghi's and ordered the finest portrait of George IV. that art had produced and credit could supply." We may be sure that the account has long ago been written off by the firm as a bad debt. More profitable customers must have been Elia and his cousin Bridget. One may surmise that it was from here he "came home with twenty apologies for laying out less than that number of shillings upon that print after Leonardo," which they christened the *Lady Blanche*; for when they are well-to-do, Bridget laments that their affluence has deprived such pleasant

extravagances of their zest, and now that Elia has "nothing to do but walk into Colnaghi's and buy a wilderness of Leonardos," he ceases to do so. Colnaghi's, too, was as attractive to Leigh Hunt as to Charles Lamb. In his essay on shop windows he writes: "We would rather pay a shilling . . . to look at their windows on one of their best furnished days than we would for many an exhibition. We can see fine engravings there—translations from Raphael and Titian which are newer than hundreds of originals."

Times have changed since the days of Lamb and Leigh Hunt. Print-shop windows then constituted the picture galleries of the people, and the sale of engravings formed the larger portion of the great dealers' businesses. Now shop windows have degenerated into items of such minor importance that more than one large firm have altogether dispensed with them, while exhibition galleries, which formerly did not exist, have become essential features. Another feature in picture-dealing in modern days is the gradual concentration of the business into Bond Street and its neighbourhood, for the modern connoisseur, less leisured than his fathers, and having a multiplicity of art displays offered for his inspection, likes the galleries he visits not to be separated by too wide an interval. These causes and their recent combination with the firm of Messrs. Obach have probably dictated the removal of Messrs. Colnaghi to premises large enough to contain the joint businesses of the two firms. The new galleries illustrate the latest and most effective methods of pictorial display. One might call them luxurious did not the word imply some degree of unnecessary ostentation. What luxury there is, is the outcome of the attempt to create entirely appropriate and harmonious environments for the display of different phases of art. Thus English eighteenth-century prints are shown in an Adam room; the work of the earlier etchers and engravers in an oak-panelled, oak-beamed room such as would have existed at the time of Rembrandt; while the picture galleries and the apartments destined for the exhibition of modern prints are each conceived with a sedate richness grateful to the eye, and forming a perfect and unobtrusive background for the display of works of art.

"The Café" and "The Courtyard, Caen." By F. Marriott. (Frost and Reed. Artist proofs £4 4s. each.)

"A Fallen Idol." Reproduced from the picture by the Hon. John Collier. (George Pulman & Sons, Ltd. Large size, 10s. 6d.; small size, 1s. 6d.)

THE two engravings in colour, *The Café* and *The Courtyard, Caen*, by Mr. F. Marriott, are original works executed in an entirely modern spirit. Both represent night scenes, the former showing the exterior of a café, its window aglow with warm-coloured light, while a little distance away a street-lamp hanging on a wall diffuses a paler but more brilliant illumination. In the courtyard scene a somewhat similar effect is essayed, the composition in this case being almost wholly lighted with the rays from another wall-lamp. Mr. Marriott has made effective use of the contrasts between the cool, low tones of the

night sky and the warmth of the artificial illuminations, and has cleverly composed the arrangements of light and shade. The plates are marked by strong chiaroscuro, subdued and harmonious colouring, and fine tonality, and are among the most effective of their kind that have been produced.

Another phase of colour-work is exemplified in the process reproductions of the Hon. John Collier's much-talked-of problem picture, *The Fallen Idol*, one of the popular attractions of this year's Royal Academy. In this phase of colour-printing the merit of the work depends wholly upon its likeness to the original from which it is taken. Judged by this criterion, the plates must be pronounced a great success, reproducing not only the colour and tone, but also the feeling of Mr. Collier's work to a remarkable degree. At the moderate prices at which the plates are published they should command a popular success.

MR. STUART PARK'S little exhibition, composed almost entirely of flower-studies and other essays in still-life, and held at the *Société des Beaux Arts* in West George Street, constitutes a curious but in many ways attractive anomaly. During recent years flower-painting has undergone a marked development, for whereas, prior to the advent of Cézanne at the close of last century, it was customary to show blossoms in a subdued light, nowadays it is widely contended that they disclose their beauty most fully when strongly illuminated, and should accordingly be painted thus; while numerous artists go further still, scorning the dark background commonly employed by their predecessors, and instead placing the bouquet in front of some brightly-coloured textile. Mr. Park, however, eschews the prevalent fashion, and proves himself faithful to the style of the Dutch still-life painters of the seventeenth century—Cornelis de Heem, for example, van Huysum, and Rachael Ruysch. Well, the old plan is certainly less difficult than the new, yet there is much to be said for the former, and few more charming decorations have ever been done than the best works of the Dutch school aforesaid. But then, does not Mr. Park reflect rather the manner than the magic of these artists of bygone Holland? The flower-studies of Rachael Ruysch, sombre as they appear at first sight when compared to those of Cézanne and his followers, have an amazing depth of colour throughout, and in consequence nearly suggest a casket of sparkling jewels; but Mr. Park's colours incline to be sadly shallow, while in general his flowers are distinctly deficient in aerial envelope, and look as though pressed flatly against the canvas. Moreover, the sentiment exhaled by the majority of his pictures betrays a curious lack of human warmth; and it might almost be said, indeed, that he adumbrates the icy severity of the French Empire School, yet never achieves the compensating stateliness and dignity which are the genius of David, Ingres, and Houdon.

It is a relief to conclude these strictures, and to turn to Mr. Park's numerous merits. It is pleasant to speak

of his careful and conscientious drawing and modelling, his able conduct of gradations, and the fine harmony he sometimes attains; while occasionally he transpires to be a real adept in composition—as, for instance, in a still-life whose subject is a Chinese ginger-jar and some cherries. Nor is the happy arrangement of the different objects the only striking beauty here, for in this picture—if only in this one—the painter has compassed a rich, mellow tone which is singularly engaging. It is hard to recall anything finer from Mr. Park's brush, and it is a fair question whether this canvas is not equal to any analogous work by Ribot, that exquisite *petit maître* of still-life.

Rembrandt's *Christ with the Sick around Him* is acknowledged as being among his finest etchings; but impressions grow rarer every day, and the last one which appeared in the market realised upwards of £1,700. Yet so late as the end of the eighteenth century the original plate was extant, and, ere its ultimate destruction, it chanced to fall into the hands of a capable manipulator of acid and needle, a Captain Baillie, who had served under Cumberland at Culloden. Baillie proceeded to rehabilitate the copper, and the result was an etching which, apart from the interest of its pedigree, has a lofty intrinsic beauty. A good impression thereof is on view just now at a monochrome exhibition at Messrs. Connell's, Renfield Street, and its inclusion there makes the gallery worth visiting, while among the modern prints displayed there are also several things of excellence. True that some original etchings by Mr. W. B. Hole are rather disappointing, competing unfavourably with the many notable renderings of Velasquez on which this artist's reputation mainly rests; but both Mr. Hedley Fitton and Andrew Affleck evince a sound gift for delineating picturesque architecture, while the latter etcher, in a study of an old French château, has contrived to charge his work with a certain flavour of romance. But better still are sundry landscapes by the late E. M. Synge, their prime virtue lying in the fact that in no case has the artist been content with representing the static elements in nature, and rather has he recorded her transitory moods. It is said that a memorial exhibition of Synge's etchings is to be held shortly in London, and it is to be hoped that this will be the means of winning wider recognition for his exceptional talents.

THE death of Mr. William Carew Hazlitt in his eightieth year, which took place at Richmond on September 10th,

The late William Carew Hazlitt robs the world of letters of one of its most accomplished bibliographers.

He came of a literary family, his father being a well-known journalist, and his grandfather the celebrated essayist. Mr. Hazlitt was destined for the civil service, but his failure to pass an examination diverted him to the more congenial pursuit of literature. He wrote much and well on various topics; but his chief title to fame rests on his wonderful knowledge of books and book-collectors, and his works on these themes, such as his monumental *Biographical Collections and Notes on Early English Literature*, will possess enduring importance. The deceased gentleman was also an authority on

The Connoisseur

...in the ... He was ... is perfect authorities on the themes on which they treat.

... Mr. W. A. ... Oxford ... is represented by a

Water-Colours by Walter Tyndale, R.I. Japan, which show his refined and well-informed technique to great advantage. In his painting themes lambent with brilliant sunshine, Mr. Tyndale is never betrayed into using garish colour, or unduly forcing his contrasts for the sake of effect. This wise reticence enables him to discriminate between the dry heat of Egypt and the atmospheric humidity of Japan, giving to both countries their local colorations, each equally gorgeous, but each characteristically distinct from the other. His draughtsmanship and brushwork are always sure, and though his ideal is one of delicacy rather than strength, his work is not lacking in virility and crispness of touch.

SOME interesting specimens of early mediæval Persian pottery are now on view at the gallery of Mr. Cyril Andrade (24, Ryder Street, St. James's).

Persian Ceramic Art These chiefly belong to the period between the twelfth and fourteenth centuries, and include some fine examples of that beautiful lustre ware which is perhaps the crowning glory of Persian ceramic art. More than any other of the ancient nations, the Persians possessed an instinctive feeling for the forms proper for clay, and designed their work directly for this material, instead of borrowing from earlier designs in metal. This is shown in the quaint figures of

bulls included in the exhibition, each of which is shaped so as to show the material of which it is composed and the rich surface decorations to the best advantage, while other exhibits include specimens of richly coloured tiles and other specimens of faience.

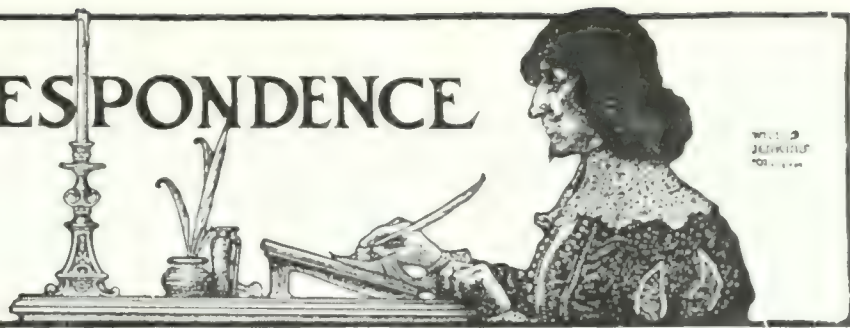
THAT the higher phases of British industrial art are now being adequately appreciated all over the world has been shown by the large number of awards gained by British firms in all the recent international exhibitions; and that these are not merely empty honours is proved by the numerous instances in which English firms have been entrusted with the furnishing and decoration of foreign public buildings and royal palaces. One of the most recent of these is that given by H.I.H. the Grand Duke Alexander, who has had his summer palace at Yalta, in the Crimea, completely furnished by Messrs. Oetzmänn, of Hampstead Road, with entire satisfaction to himself. It says much for the high quality of British craftsmanship that, despite the high duties levied on its productions, so many of them should find their way abroad.

THE catholic taste of the directors of modern American art galleries is shown by the acquisition for the Hackley Gallery, Muskegon, Michigan, of two such dissimilar pictures as the *Portrait of Don Juan José Pérez Mora*, by Goya, and the *Marble Worker*, by Glyn W. Philpot, both of which we are enabled to reproduce through the courtesy of the director.



THE MARBLE WORKER, BY GLYN W. PHILPOT. COURTESY OF THE HACKLEY GALLERY, MUSKEGON, MICHIGAN, U.S.A.

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.—A7,418 (Derby).—See below. The books mentioned are of value separately, but it would not be advisable to take them out. Dryden's *Juvenal and Persius*, 1696, 10s.; *Holbrooke's Dictionary*, 1819, 15s.; *Christian Exercise*, 1662, 12s. Of the others we can mention none would be likely to realise more than 10s. or so, and some less than that.

Works of Thomas Stothard, R.A.—A7,419 (Putney).—There are a number of works by this artist in the National Gallery, and there is also a large collection of prints from his designs in the British Museum and the Royal Academy, the latter Institution possessing five large folio volumes. Stothard was born in London in 1755, and was originally apprenticed to a designer of patterns for brocade silk, but soon turned his attention to book illustration. He became a student of the Royal Academy in 1770, and first exhibited in 1778. In all he exhibited ninety pictures.

Pair of Vases.—A7,429 (Church Stretton).—The mark used in ordinary cases indicate that the specimens came from the Dresden factory; but the drawing and description you send incline us to the opinion that they may be of Derby porcelain. The form of the spill vases seems to us to be more like English than Continental, and the Dresden mark, as we have many examples to prove, was copied in Derby. This is a point which it is impossible to settle without actual examination of the specimens.

Spade Guinea.—A7,440 (Melrose).—If an average example, your Spade guinea would probably realise about 25s. We should advise you to advertise it in the *REGISTER*, asking for offers.

"La Belle Dame sans Merci."—A7,441 (Cork).—It would be impossible for us to give an opinion regarding the value of your engraving after Frank Dicksee, unless you gave us the name of the engraver.

"Trepanning a Recruit" and "Recruit Deserted," after Morland.—A7,448 (Cork).—It is extremely difficult to value your two prints without seeing them, as both have been frequently reproduced. If genuine old impressions in colour, they would probably realise £8 to £10 the pair. They must not, however, be confused with the well-known prints by G. K. Morland, the artist of the 19th century, who is worth nothing.

Cleaning of Pictures.—A7,431 (Surrey).—We profess to give advice as regards cleaning and restoration of pictures, as it is a most complicated matter, and needs to be put into the hands of experts, who have their own special methods, many of which, if used by an amateur not possessing technical skill, would have disastrous results to the canvas so treated.

"Before" and "After," after Hogarth.—A7,470 (Manchester).—At the present time the demand for Hogarth prints is very small, and your two prints, *Before* and *After*, would be unlikely to realise more than a few shillings apiece.

Clock.—A7,476 (Waterford).—James McCabe, the maker of your clock, was a member of a family well known in the history of English clock-making. He came to London at the latter part of the eighteenth century, and was Warden of the Clockmakers' Company in 1811. The business was carried on in Cornhill until 1883, when the shop was closed, the last owner, a nephew of James, declining all offers to purchase the business. As regards valuing the clock, we should need to see a clear photograph before doing so.

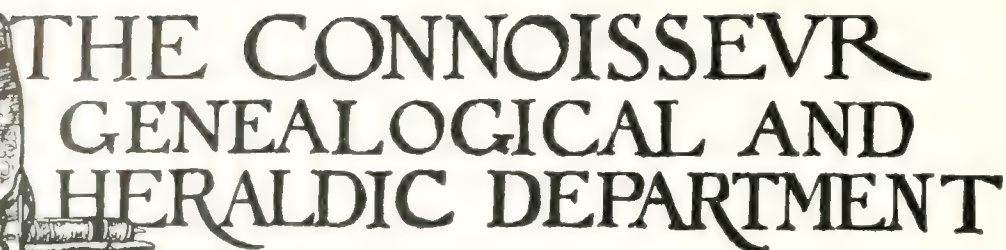
Engravings by Landonio.—A7,477 (Watford).—We regret we have no record of the name of Landonio, and it would be necessary for us to see the engravings before giving an opinion.

Books.—A7,480 (Leeds).—Judging from your description, we should not value your copy of Morris's *Picturesque Views of the Seats of the Noblemen of Great Britain* at more than about 30s. Your copy of Racine's *Athalie*, being a late edition, is of small value, and the same remark applies to your book of *Christian Exercise*. *Les Pseaumes de David*, 1662, is also of trifling value.

Books, etc.—A7,486 (Streatham).—Your copy of Hogarth's works and La Croix's *The Eighteenth Century*, being reprints, are of comparatively small value from the collector's point of view. *The History of the Great Plague* is also worth very little. As regards the white satin programme, the demand for momentos of this character is very limited, and the value would not exceed 5s. to 10s. under ordinary circumstances. For a list of Murillo's works we should recommend you to refer to Bryan's *Dictionary of Painters*, or to the *Life of Murillo*, published by G. B. Shaw.

"Ceiling of the Sistine Chapel," after Michael Angelo.—A7,498 (Enfield).—Your coloured plate, after Michael Angelo, is of very limited interest and value.

"Escape of Alastair Macdonald."—A7,520 (Muswell Hill).—Your print of the *Escape of Alastair Macdonald*, by Bromley, after McLan, would be unlikely to realise more than 10s. Although many of this engraver's prints are of excellent quality, there is very little request for them at the present time.



THE . . . British Pottery & Glass Manufacturers' ANNUAL FAIR, 1914

STOKE-ON-TRENT, Staffs.

President The Right Hon. THE EARL OF HARROWBY

Vice Presidents

His Grace THE DUKE OF MAREBOROUGH, K.G.

The Right Hon. EARL CURZON OF KILDARE, K.G.

The Right Hon. THE MARQUESS OF CREWE, K.G.

The Right Hon. THE EARL OF DARNLEY, P.C.

The Right Hon. LORD STRATHCONA

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J. T. HERBERT BAILEY, Esq., *Director of Ceramics*

Vice Chairman of General Committee

JOHN RIDGWAY, Esq., J.P.

Joint Secretaries

JAS. A. WOOD, Ortel Works, HANLEY

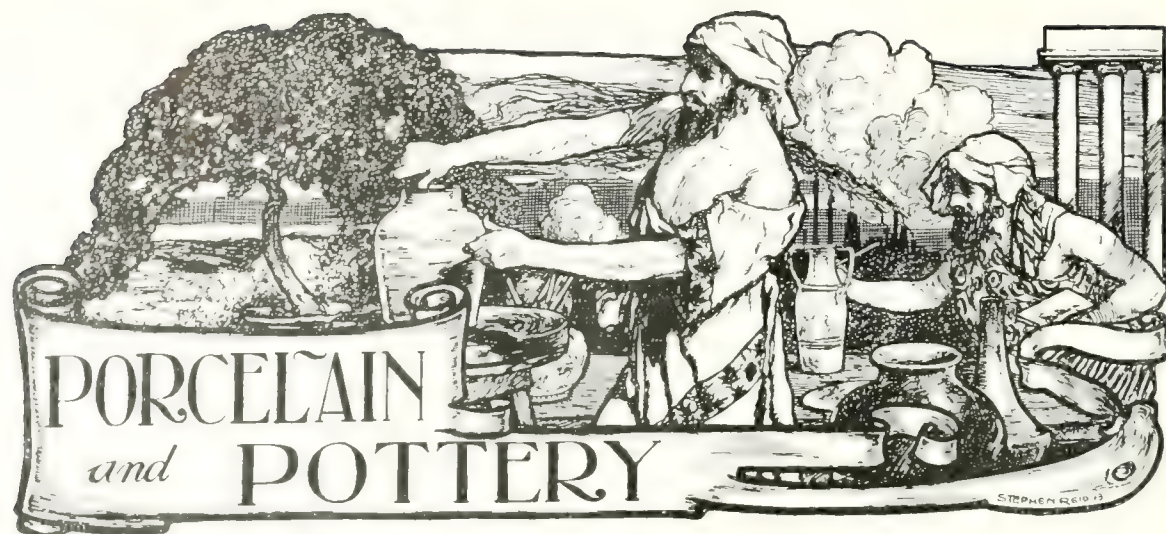
J. PATERSON BRODIE, Lords Bank Chambers, BURSLEM

List of Manufacturers who have joined the Scheme and which is being added to daily :—

Adams, Wm., & Co.
Barker Bros.
Beswick, J. W.
Biltons (1912), Ltd.
Birks, Rawlins & Co.
Bishop & Stonier, Ltd.
Blairs, Ltd.
Bourne & Leigh.
Brain, E., & Co.
British Anchor Pottery Co., Ltd.
Brown & Steventon.
Burgess & Leigh.
Cauldon, Ltd.
Colclough, H. J.
Collingwood Bros.
Davison & Sons.
Edwards & Son, Ltd.
Ford & Sons, Ltd.
Ford & Co.
Ford, Chas.
Gater, Hall & Co.
Gibson & Sons, Ltd.
Goodwin, J., Stoddard & Co.
Gray & Co.
Grimwades, Ltd.
Hancock, Sampson & Sons.
Heron Cross Pottery.
Hewitt & Leadbeater.
Hughes, E., & Co.
Jackson & Gosling.
Johnson, S., Ltd.
Jones, A. E., & Co.

Jones, A. G. Harley.
Jones, A. B., & Sons.
Keeling & Co., Ltd.
Kent, Jas.
Kent, Wm.
King & Barratt.
Lancaster & Sons.
Lingard & Webster.
Lockitt, W. H.
Lovatt, William.
Lowe, Wm.
Maddock, John, & Sons.
Mayer & Sherratt.
Mintons, Ltd.
Moorcroft, Ltd.
Morley, Fox & Co.
Morris, Thos., Ltd.
Myott, Son & Co.
New Chelsea Porcelain Co.
New Hall Pottery Co., Ltd.
Pearl Pottery Co.
Pilkington's Tile Pottery Co., Ltd.
Plant, R. H. & S. L.
Poole, Thos.
Pountney & Co.
Price Bros.
Radford, S.
Ratcliffe & Co.
Rathbone, T., & Co.
Redfern & Drakeford, Ltd.
Reed & Co.
Ridgways.

Robinson, J. A., & Sons.
Robinson & Leadbeater.
Rubian Art Pottery Co., Ltd.
Sadler & Sons.
Sadler, Jas., & Sons, Ltd.
Salt & Nixon.
Smith, Sampson.
Soho Pottery, Ltd.
Star China Co.
Stevens & Williams, Glass
Manufacturers.
Sudlow & Sons.
Swinbertons, Ltd.
Tams, John.
Till, Thos., & Sons.
Upper Hanley Pottery Co., Ltd.
Wade, J. & W., & Co.
Waine, Chas.
Wardle & Co.
Weatherby & Sons.
Wedgwood, Josiah, & Sons, Ltd.
Wedgwood & Co., Ltd.
Wild & Adams.
Wild Bros.
Wild, T. C.
Wildblood, Heath & Sons.
Wilkinson, A. J., Ltd.
Wilson, Jas., & Sons.
Wiltshaw & Edwards.
Wiltshaw & Robinson, Ltd.
Winkle, F., & Co., Ltd.
Wood & Sons.



The Forthcoming British Pottery and Glass Manufacturers' Annual Fair at Stoke-on-Trent

PROBABLY the most momentous event of 1884 in the world of artistic industry, will be the inauguration of the great English Pottery and Glass Fair, to be opened at Stoke-on-Trent on the 10th of February, which in the future is to be an annual event. It will be unique in several ways. Nothing on the same scale has ever been essayed before by the proprietors of any English industry, and no display of the kind has been previously attempted in England. Briefly put, the project is to turn the whole of the huge county borough of Stoke-on-Trent into an exhibition ground, and to fill every public building dotted over its seven-mile-long area with the wares of English master-potters and glass-makers. The buildings are to be prepared for the exhibition by being divided into separate galleries and rooms, one of which will be allotted to each exhibitor. He may arrange his wares as he likes, conscious that the productions of none of his competitors will be ranged alongside to clash with them and confuse visitors with their conflicting attractions. Moreover, the space available will enable every exhibitor to show an adequate representation of his productions. The project has been initiated and organised by leading

firms in the industries concerned, and it has already received such warm support that it seems safe to predict that when the Fair is opened there will scarcely be an important firm in the kingdom unrepresented.

The origin of the project may be traced to the display of modern porcelain and pottery shown at the Stoke-on-Trent Town Hall during the visit of the King and Queen to the Potteries last April. It was the first time that a representative selection of Staffordshire ceramic ware had ever been gathered together in the district under one roof, and the amount of interest it evoked, not only locally, but throughout the country, was surprising. The entire display was transferred to London, where it attracted thousands of visitors, and afterwards to Liverpool, where it was equally popular. This was the more wonderful because to all intents the display was impromptu. It was organised at short notice—so short, indeed, that many probable exhibitors did not hear of the intention to hold it until all the space was allotted, and large as is the area of the Stoke Town Hall, when it came to be divided among the multitude of exhibitors it was lamentably insufficient for their requirements. Great firms who could have advantageously occupied

British Pottery and Glass Manufacturers' Fair

hundreds of square feet of exhibition space were forced to be content with less than a tithe of what they would have liked, and only prompt applicants were able to obtain space at all. The display proved a success despite its limitations, because it was unique of its kind. No such number of English potters as were represented there had ever shown together in the same exhibition, and never before had there been so good an opportunity to realise the extent and variety of modern English ceramic art.

The hint of how to organise a display on a far more extended scale was afforded by the example of Leipzig, where at periodical intervals a fair of toys, pottery, and other articles is held which attracts visitors from all over the world—buyers from the Continent, North and South America, the British Colonies, and elsewhere making special expeditions in order to see the latest productions of German ceramic art, all gathered together in an area that may be covered at the cost of a few hours' journeyings. The advantages of such an arrangement are obvious. The buyer knows that amongst the multitude of exhibits he will find not only articles to meet his preconceived requirements, but novelties which it will be profitable for him to exploit, and also that he will be made acquainted with all the latest developments of the industry more thoroughly than if he spent weeks travelling from factory to factory. The fair intercepts many dealers on their way to England, with the result that their purchasing powers, when they reach this country, are sadly curtailed, and articles which could have been better supplied in this country are bought from Germany.

It is invidious to make comparisons, yet one can scarcely doubt that what has been done at Leipzig can be done better, and on a more extended scale, at Stoke-on-Trent. More ceramic ware is produced in the latter town than in any other manufacturing district in the world, and in quality and variety it is unexcelled. From its own resources the town could

gather a display that could not be matched anywhere on the Continent. Moreover, Stoke-on-Trent is well situated for such an event. Almost in the centre of England, it is equally accessible from north and south, so that manufacturers from all over the country can readily participate in the event. Another advantage is, that the county borough of Stoke-on-Trent having been formed by the union of six separate boroughs—Stoke, Hanley, Burslem, Tunstall, Fenton, and Longton—each of which possesses large municipal buildings of its own, the accommodation already available for the exhibition is on a sixfold scale to what it would be in other English towns.

It may be perhaps well to compare the scope of the Great Fair with that of an orthodox international exhibition. In the latter pottery and glass-ware inevitably occupy only a subsidiary place, and its representation is perforce entrusted only to a few firms who are accustomed to take part in such displays. Space in the latter is only to be rented at high rates, so that the firms represented are compelled to confine their exhibits to a comparatively few articles which they think are likely to be immediately attractive to visitors. Thus at no international exhibition can anything like an idea of the range and extent of English ceramic manufacture be obtained. At the Pottery Fair this condition of things will be altogether bettered. Something over a hundred firms—including a majority of the largest manufacturers in the kingdom—have already announced their intention of taking part, and the number is being augmented daily. At no international exhibition has anything like this number been represented.

But, furthermore, these manufacturers will be represented with a thoroughness which has never previously been exemplified. Instead of having to confine their exhibits to a few square feet of space, they will have rooms at their disposal ample in size for their requirements. Instead of having an *olla podrida* of miscellaneous wares, having little affinity

The Connoisseur

... of the grouped products closely together in a single hall, there will be a series of homogeneous exhibitions—"one firm shows" they might be called—which will be arranged and placed in a suitable environment and displayed to the best advantage; whilst the trade buyer will not be incommoded by a throng of casual sight-seers, but will be able to make his inspection without interruption. Arrangements have been made for the provision of over two

hundred of these show-rooms, and the number may possibly be largely extended.

The Fair will enable British Pottery and Glass Manufacturers for the first time to show their united capabilities, and they are making strenuous exertions to do justice to the occasion. It will constitute a display such as has never been gathered together before, and will form an epoch-making event in the pottery and glass industries.



THE CONNOISSEUR CHART OF CHINA MARKS.									
X	X	U	U	U	CS	U	U	U	U
7	7	7	7	7	SALOPIAN	7	7	7	7
+	B	7	7	7	7	7	7	7	7
BRISTOL		BOW		CAUGHLEY		CHELSEA		COALPORT	
7	7	7	7	7	7	NANT-GARW C.W.		7	
7	7	7	7	7	7	NANTGARW		7	
7	7	7	7	7	7	P 300		PN 300	
CROWN DERBY		DERBY CHELSEA		LONDON MALL		MINTON		PINXTON	
XII	21	SWANSEA		7		7		7	
2	2	7		7		7		7	
7	7	7		7		7		7	
PLYMOUTH		ROCKFORDHAM		SWANSEA		WORCESTER		7	
7	7	7		7		7		7	
KPM	7	7		7		7		7	
BERLIN		CARLOTTENBURG		DRESDEN		FRANKFURT		7	
7	7	7		7		7		7	
7	7	7		7		7		7	
FURSTENBURG		NYMPHENBURG		VENICE		SILVRES		7	



Useful Terms for China Collectors

BISCUIT.—The first stage of china after being fired. It is not yet glazed and is liable to absorption.

HARD PASTE.—China which, on being broken, shows a sparkling surface like that of a flint stone, and is impervious to any staining by colour applied to it.

SOFT PASTE.—China which, on being broken, shows a dull surface.

EARTHENWARE.—All ware that is not translucent, *i.e.*, transparent.

OVERGLAZE DECORATION.—Decoration after the surface has received its transparent glaze.

UNDERGLAZE DECORATION.—Decoration applied to the unglazed surface when in biscuit state. The whole is then covered with transparent glaze and fired.

IRONSTONE CHINA.—A heavy class of highly-decorated earthenware.

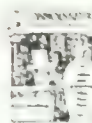
LUSTRE WARE.—Earthenware decorated by thin layers of copper, gold, or platinum.



MRS. DRUMMOND SMITH.

ENGRAVED BY W. A. COX, AFTER SIR JOSHUA REYNOLDS, P.R.A.

In the Collection of the Marquess of Northampton.





LADY ELM.
FROM AN ENGRAVING BY J. PARROT, AFTER JOHN DOWNMAN.



Pictures

London in the Works of Canaletto and Scott By E. Beresford Chancellor

TOPOGRAPHICAL PICTURES occupy a class by themselves. Rarely do we find in them the combination of artistic qualities which are necessary to a fine picture; on the other hand, they appeal, in a particular way, to the spectator, because they reproduce the outlines of some well-known spot, or recall the features of some long-effaced landmark. Our interest in them is rather literary than artistic, and, in considering the points of some famous building or some notable *locale*, we pass lightly over pictorial shortcomings, just as we overlook the inherent want of artistry in a photograph, because we are rather

concerned with the object represented than with the method of presentment.

The eighteenth century was rich in pictorial works dealing with the chief topographical features of this country. Men like Captain Grose (immortalised by Burns) went about supplementing their written descriptions of antiquities and disappearing landmarks by clever sketches and drawings, while the great Hogarth introduced into nearly all his pictures those architectural incidents, as we may term them, which have added another interest to his incomparable output. These two men may be regarded as outstanding



INTERIOR OF THE THEATRE ROYAL, COVENT GARDEN, IN LONDON.

Engraving by J. G. Kneller.

... of ... a ... topographical painters ... but he possibly ... the features of London into his works with the most consummate art, but only introducing them as subsidiary settings to his various *motifs*.

Between the two was that class of painters who set themselves to record the landmarks around them, with something of the antiquarian accuracy of a Grose and something of the artistic mastery of a Hogarth, and from among them the Italian Canale (or Canaletto, as he is generally termed) and the English Scott stand out prominently.

Walpole tells us that Canaletto came to this country in 1740, when he was about 17, on the advice of Amiconi, who had been then settled here some seventeen years engaged on decorating the ceilings and walls of great houses. According to Walpole, Canaletto stayed here about two years. Now, in the National Gallery there hangs an *Interior of the Rotunda at Ranelagh* (No. 1429), on the back of which, before it was relined in 1850, appeared this inscription in Canale's handwriting: "Fatto nel anno 1754 in Londra per la prima ed ultima volta con ogni maggior attenzione ad istanza del Cavalier Hollis padrone mio stimatiss"—Antonio del Canale detto il Canaletto." Again, there is a well-known view of Northumberland House, at Alnwick, dated 1753; while Vertue, writing in 1749, speaks of Canaletto as then having been in this country for some time, and as having just completed "several

... a ... London, of the new bridge at Westminster and London Bridge, and about Whitehall." The question thus arises as to whether Canaletto did not remain much longer than the two years mentioned by Walpole, or whether the work done in England under his name was not the production of another painter. Vertue inclines to the latter view, because, as he says, "he (Canaletto) does not produce ... those of Venice or other parts of Italy, etc. . . . Above all, he is remarkable for reservedness and shyness in being seen at work at any time or anywhere, which has much strengthened a conjecture that he is not the veritable Canaletti (*sic*) of Venice . . . or that privately he has some unknown assistant in making or filling up his pieces of water or figures." Mr. H. P. Horne, who discussed this mystery at some length in 1899, concurs in this opinion, and Mr. Lionel Cust, commenting on it, says he seems to remember a later note by Vertue to the effect that the Canaletto to whom are ascribed the pictures painted in this country was Bellotto.

Now, Bellotto was a nephew of Canale (Canaletto),

and was termed Canaletto to distinguish him from the greater man. But as Bellotto was working in Dresden and Vienna from 1747 to 1760, the attribution of the Alnwick picture and of the "Ranelagh" in the National Gallery to him can hardly be substantiated. Perhaps, therefore, as Vertue suggests, Canaletto had "some unknown assistant" who finished off some of his work, and signed his master's name to some of his sole productions. However the case may be, it is certain that a very large number of pictures of London and the suburbs was painted by one who signed himself Canaletto, whether he was the great Canale himself or some hitherto unknown assistant; and that he was living in London in 1752 is to some extent proved by the fact that an advertisement issued in that year tells us that "Signior Canaletto gives notice that he has painted Chelsea College, Ranelagh House, and the River Thames, which, if any gentleman or others are pleased to favour him with seeing the same, he will attend at his lodgings at Mr. Viggin's in Silver Street, Golden Square, for fifteen days from this day, July 31st, from 8 to 1, and from 3 to 6 at night each day." The "Ranelagh House" here mentioned was then an earlier representation of the place than the "Ranelagh" in the National Gallery; but neither can be regarded as originals, because Parr's engraving from Canaletto's picture of it is dated 1751, which proves that the artist must have produced a still earlier painting of the scene. The *Eton College* (No. 942) in the National Gallery, ascribed to Canaletto, is dated 1746, and his *Interior of King's College, Chelsea*, which was formerly in the Strawberry Hill collection, probably dates from about the same period.

The finest and certainly the most interesting example of Canaletto's London pictures is the *View of Whitehall*, showing old Montagu House on the right, and including Inigo Jones's Banqueting Hall and Holbein's Gateway, while in the distance may be discerned the dome of St. Paul's. From a topographical point of view, this picture is of the highest value, and as a work of art it approximates in treatment so much more nearly to the splendid and undoubtedly authentic *View in Venice* in the National Gallery than to many of the uncertain works ascribed to Canaletto, that I think it may be regarded as certainly from the master's hand. This fine work belongs to the Duke of Buccleuch, and is now at Montagu House. It was formerly at Dalkeith Palace, where Dr. Waagen saw it, and found it "very interesting." What seems to me probable is that Canaletto was in this country for about two years from 1746, and painted a number of pictures, but that some assistant or pupil—not Bellotto,



VIEW OF THE CITY OF GENOVA, AS SEEN FROM THE RIVER GENOVA

... of these work, and painted others under the master's name, and that it was this ... 1734. ... have seen. ... with beyond ... London was apparently the collection of commissions from British patrons for views of Venice. Six of these, executed for the ... Duke of Bedford, may still be seen at Woburn Abbey.

Among the persons in London to whom Canaletto, whoever he was, was responsible may be mentioned:

of the Grand Walk in Vauxhall Gardens, taken from the Entrance, which Rooker engraved in the same year; while in the Crace collection is a pen-and-ink drawing of *Old Palace Yard, Westminster, showing Lord Lindsay's House*, which Canaletto is supposed to have executed "in 1740."

It is impossible to say where the originals of the prints mentioned are now to be found, but the list may be helpful in bringing to light the pictures whence the engravings were taken. It will be observed that the conjectural dates appended in many cases fail to coincide with Walpole's suggestion that Canaletto



A View of the Old Horse-Guards, a drawing made about 1746, which was engraved by Fellows in 1809; *A View of the Horse-Guards*, showing the new Horse-Guards with the king going to the House of Lords, which Bowles engraved in 1752, and again in 1753 with the cupola of the Horse-Guards added; *A View of the House*, engraved by Stevens in 1751; *A View of the Canal, Chinese Building, Rotunda, etc., in Ranelagh Gardens*, engraved by Grierson in 1751; *A View of the Rotunda, House, and Gardens at Ranelagh, with the Chinese Building*, engraved by Parr in 1751; *A View of the Monument in Fish Street Hill*, 1752, engraved by Bickham, and *A View of the River*, 1752, engraved by Bickham.

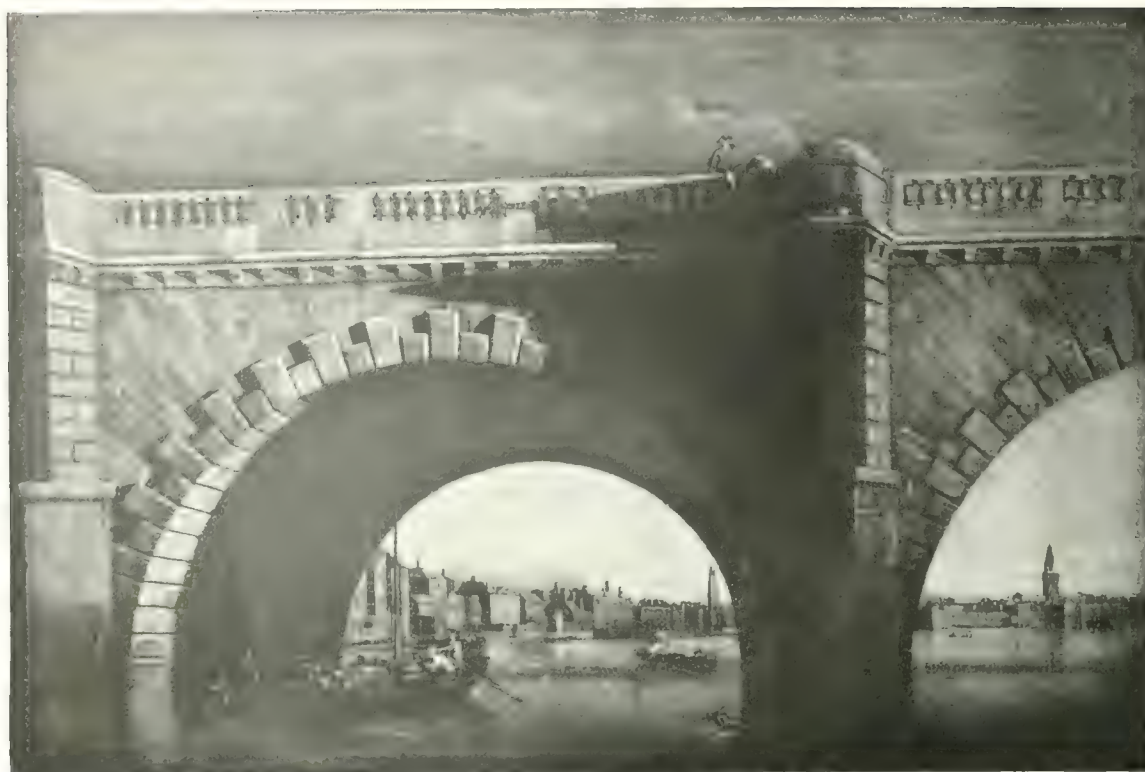
spent but two years (1746-8) in this country; on the other hand, they help to substantiate Vertue's assertion that the painter received assistance from someone who resided in this country, even if he was not actually an Englishman, for a much longer period.

Samuel Scott, who was called the "English Canaletto," was born in 1710, and died in 1772. He was an intimate friend of Hogarth's, who sometimes painted the figures in his topographical pictures, an instance in point being the humorous group introduced into Scott's *A View of the Strand*. Scott, it will be remembered, was one of the party which made the famous *Five Days' Peregrination*, immortalised by Hogarth.

Examples of Scott's works are to be found in most of our public galleries as well as in many private collections. Thus in the Victoria and Albert Museum are two *Views of the Thames* from his hand, one representing the Strand shore and Westminster Bridge,



THE HOUSE OF COMMONS, LONDON, ENGLAND



VIEW OF A PORTION OF WESTMINSTER BRIDGE

BY SAMUEL SCOTT

to look eastwards and showing Blackfriars Bridge and St. Paul's. In the Science Museum is another *View of the Thames*, taken from a spot near the Tower, and at the Guildhall Gallery is an *Entrance to the Tower*, signed 'the Residence of Dr. ...', painted about 1763, and *Old London Bridge*, by Henry and William Verelst, dating from about the same period. But it is at the National Gallery that the best be studied in the four pictures from his hand hanging there. Three of these are in Room 18, and represent respectively *Old London Bridge*, as it appeared in 1745, a picture painted from St. Olave's stairs, and engraved both by J. B. Allen and G. W. Bonner; *Old Westminster Bridge*, a companion to the last work and executed at the same time, although the bridge was not actually completed till 1750; and *View of a portion of Old Westminster Bridge*, showing the structure in course of erection. A larger work than any of these hangs on the staircase. It is a *View of Westminster from the Thames*, and is taken from a point about a quarter of a mile north of old Westminster Bridge. On the right may be distinguished the famous York water-gate which Inigo Jones designed, and beyond, the hideous obelisk-like tower, erected early in the eighteenth century for the supply of water

Walpole, speaking of Scott's clever seascapes, says: "His views of London Bridges, of the quay at the Custom House (both in Sir Edward Walpole's collection), etc., were equal to his marines, and his figures were judiciously chosen and admirably painted," while Thompson, in his *History of London Bridge*, remarks that "the best view of London Bridge in this state (*i.e.*, with the old houses upon it) is represented in an engraving by Peter Charles Canot, from a picture painted by Samuel Scott," a work which, according to J. T. Smith, in his *Ancient Topography*, was at that time in the possession of Edward Roberts, Esq., Clerk of the Pells, and was exhibited at the British Institution in 1817.

Another topographical picture by Scott was the *View of the Tower on the King's Birthday*, exhibited at the Royal Academy in 1771; while an engraving by Canot, dated 1758, from the painter's *View of Westminster Bridge* as it was in the year 1747, is preserved in the Grace collection.

It will thus be seen, even from the relatively small number of works here indicated, that Canaletto and Scott were industrious recorders of the architectural features of London during the middle of the eighteenth century, and these features can be as accurately studied in their pictures as can the manners and customs of the period in those of their great contemporary Hogarth.



LADY HAMILTON AS "ARIADNE."

ENGRAVED BY H. E. GREENHEAD, AFTER GEORGE ROMNEY.

From an Engraving published by Messrs. Henry Colburn & Co., Ltd.



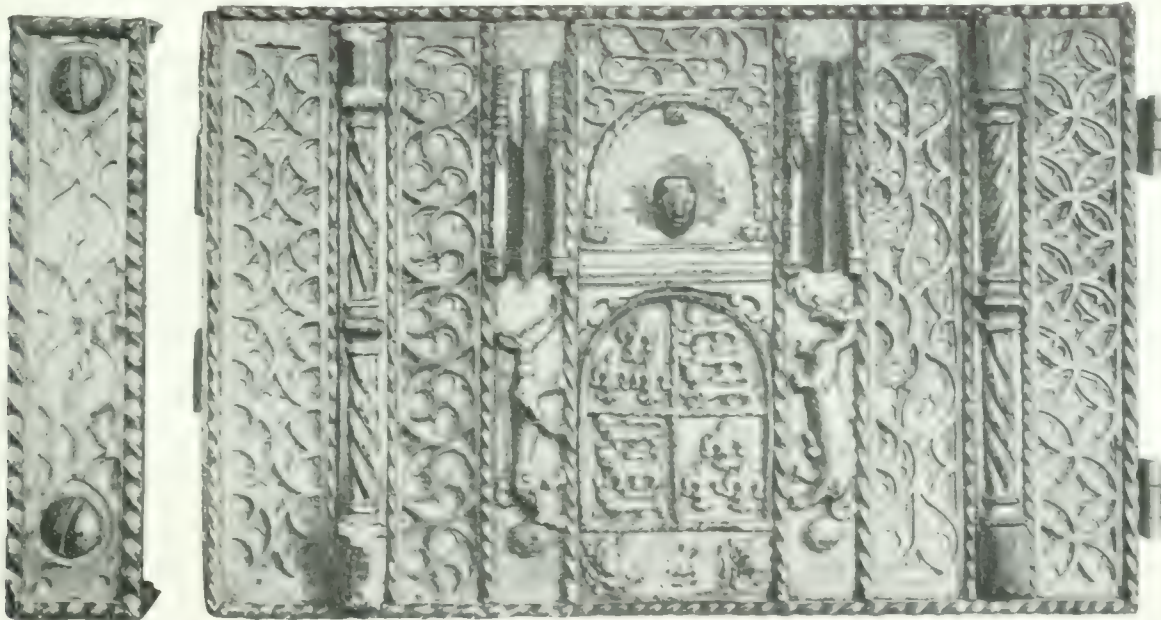


On Some Personal Relics of Henry VIII. By J. Starkie Gardner

No king looms larger in English history than Henry VIII., not because he was personally great in the sense of being a born ruler of men, but from his occupying the throne at a time of universal expansion, when two powerful monarchs were competing for the supremacy of Europe. It was the Renaissance, and the world was astir with new learning, new aspirations, and the spirit of adventure. Old landmarks were being swept away and the peoples of Europe settling into new paths of life. Modern life was dawning, and, whether good or bad, the contemporary monarchs left their mark in history. Henry was certainly merely a selfish egotist even as a youth, and his desire to dazzle and impress the world was the outcome of vanity. When eighteen he became absolute monarch, with means to gratify every whim without restraint, married to an obedient wife * without

living relatives other than sisters. At first he appeared lusty and frank, embarking heartily in every kind of princely pleasure and amusement, of which tourneys and war were then the chief. His early successes in the Battle of the Spurs and the capture of Terouenne and Tournai, which, as he saw them, were rather pageants than the grim reality, and the great victory of Flodden, won for him in 1513, no doubt encouraged him to rival both the Emperor and the King of France. These events also emptied the well-filled treasury, and dissipated in idle parade and futile war his own vast inherited fortune, computed at £1,800,000. His dress was at all times loaded with jewels and goldsmiths' work, and the most sumptuous and costly that could be devised; and his entertainments were of unexampled magnificence. His exaggerated *amour propre* rendered him inflexibly obstinate. We have Wolsey's own statement that, once an idea or project entered his mind, it was never abandoned, not though Wolsey himself had knelt for hours at his feet. The same desire to shine made him

* "I take God and all the world with us, if I have a boy, a true, humble, and obedient wife, ever conformable to your will and pleasure, that never said or did anything to the contrary thereof."—Speech of Queen Catherine in Cavendish's *Life of Wolsey*.



by turns an athlete, author, dancer, lawgiver, musician, statesman, and warrior. His was by no means a strong mind, and none but the very strongest could have maintained its balance under conditions so far removed from the common lot of humanity. Though so lavish a spendthrift in public, inwardly he became mean and rapacious, as well as cruel, deceitful, and unscrupulous. He was implacable when thwarted, callous and deadly to those who ventured even to rival him. In very deed he was a very real "dread" lord and master, and towards his end became the redoubtable "Old Harry" to all about him. As with most of the old Roman emperors, and from the same causes, the frank and generous bearing of youth passed through self-indulgence to unscrupulous rapacity, and thence to the most odious cruelty and tyranny.

The Renaissance was born in Italy, and thence the new Italian art and architecture travelled westward. Wolsey welcomed it in England, where for nearly twenty years he was *de facto* ruler with the revenues of half a dozen bishoprics, as well as those of Cardinal, Legate, Chancellor of the Exchequer, and Lord Chief Justice. His tastes, as usual with born rulers of men, were for sumptuous surroundings, and he no doubt did much to familiarise his sovereign and the nobility with magnificent buildings, the richly moulded ceilings of blue and gold and the painted walls of Italy, the wondrous tapestries of silk, stiff with gold, the Eastern carpets from Venice, and the astounding displays of gold and silver plate of the "newest" fashion, so constantly described with rapture by the chroniclers.

England was at this time no doubt very short of skilled native craftsmen. The Civil Wars had killed off their patrons and reduced their own numbers, and the new generation became inoculated with the love of continental art. Without being a connoisseur in art, as Wolsey was, Henry helped the Renaissance no less materially by employing many capable and even celebrated Italian and Flemish artists, a crowd of whom were attached to the courts, while others swarmed into the city. In the end it became part of Henry's policy to reinforce these with vast numbers of foreign mercenaries, so that nearly a third of the troops sent to the Scottish wars and to quell the Cornish rebellion consisted of Spaniards, Germans, Greeks, and Albanians. Nicander Nucius reported, so far back as the days of Henry VII., that craftsmen from most of the nations of Europe were employed in the city. Towards the close of the reign of Henry VIII. in 1547, fifteen thousand Flemings were driven out of London, he being jealous of the favour they bore the queen.

Torrigiano had been brought over by Florentine

merchants, and Henry VIII. contracted with him in October, 1512, to make a magnificent tomb in accordance with his father's will. The beautiful chapel at Westminster had been completed by his father, and the gilt bronze grille to protect his monument was already there. The tomb is of black marble and gilded bronze, and cost £1,500. It was finished late in the year 1518, in the purest Italian taste of the Renaissance, and is perhaps the finest monument of its kind to be seen out of Italy. The stately gilded effigies of the king and queen in royal apparel are recumbent, with seated angels at the angles. Six large medallions of the Holy Virgin and saints, framed within carved marble wreaths between rich gilt pilasters, decorate the sides, the spandrels filled with roses. A black marble altar, overlaid with plates of fine gold, stood within the grille on the now vacant space at the foot of the tomb, for which Henry VII. had bequeathed a statue of the Holy Virgin and various splendid reliquaries and vessels of solid gold. He had in addition left instructions for a life-size figure of himself in armour, kneeling and holding the crown, to be constructed of timber overlaid with plates of fine gold, enamelled, on a silver cushion, to be placed over the shrine of Edward the Confessor. In place of this there may have been ordered from Torrigiano the completion of a cenotaph monument, which Henry VII. had commenced to construct, for St. George's Chapel, Windsor, to be of "Alman (German) copper," but it was never completed. Torrigiano had also bound himself in March, 1516, to construct the high altar for Henry VII.'s chapel for £1,000, but he left for Florence before commencing it, where he met Cellini, and only returned—practically under compulsion—and completed it in 1522. It was entirely destroyed by the Puritans; but three important pieces of sculptured marble which formed part of it were preserved, and are incorporated in the table standing on the site of the altar in Henry VII.'s chapel. Wolsey had also undertaken to procure him further work, and in 1518 an indenture for a larger tomb, to cost £2,000, for Henry VIII. and Queen Catherine was entered into, the work to be completed in four years. Torrigiano, notwithstanding, quitted England for Spain in 1522 or 1523, where he died about five years later, according to Vasari, through hunger-strike in the dungeons of the Inquisition.

The place vacated by one distinguished Italian artist was soon filled by another, Benedetto da Rovezzano, who arrived probably within about a year of Torrigiano's departure, and soon after contracted with Cardinal Wolsey for a sumptuous tomb, which was not to be inferior in workmanship, magnificence, or



DRAWING OF CHIMNEY PIECE

BY HOLPIN

(Plaque M. 1000)

cost to that of Henry VII., while considerably larger. The complete story, previously obscure, has been worked out exhaustively in all its details by a lamented friend."

Great progress had been made, and the amount actually paid was little short of £1,000, equal to over £10,000 of modern money. Since the gilding alone was estimated to cost £800, this would not represent half the probable total, which was never specifically agreed, but to be paid for on a valuation. The tomb consisted of a recumbent figure of the Cardinal lying on cloth of gold, all in gilded bronze, on a black marble sarcophagus on a marble base. This rested on a black marble platform whereon stood four great pillars of bronze, nine feet high, surmounted by angels bearing candlesticks, and four kneeling angels at the head and foot of the tomb, and four naked children holding shields of arms. The tomb was erected in the chapel now known as the Prince Consort's, and all the marble work, the effigy, the four high pillars, the four kneeling angels and four children were probably in position, and the work was discontinued in 1529.

Wolsey, after his disgrace, begged the figure of himself and some other portions out of which to construct his own monument in York Cathedral: but it does not appear that he obtained them. Henry VIII. confiscated the monument without compunction, and under his orders the work was resumed by Benedetto in 1530, and continued until 1536, when it was nearing completion. Between this and 1547—the year the king died—nothing further was actually done, though schemes of much magnificence were contemplated. The work carried out and erected in the Wolsey chapel resembled the monument planned for by the great Cardinal, but on a still grander scale. The new effigy rested on the same sarcophagus and base: the pillars, the kneeling angels, and nude boys bearing shields were utilised; but instead of four pillars there were ten bearing figures five feet high of saints, and between each pillar was a gigantic candlestick. There were small figures round the bases of the columns—forty in all. The closure was not a grid or grille, but a low rail, 4 ft. 6 in. high, of black and white marble and bronze, of which latter 10,000 lbs. weight was used. This was completed, except, perhaps, the four bronze gates to give access.

Benedetto da Rovezzano, who carried out this and other work for the king, lived at ease in Florence

never completed, no doubt owing to the premature death of Edward VI., and as he was not of age, his explicit instructions regarding it were ignored by his half-sisters, for reasons easily appreciated. Thus as Camden, the antiquary, remarks, "He who subverted so many churches, monuments, and tombs, lyeth inglorious at Windsor, and never had the honour either of epitaph or the tomb he had prepared." The Parliamentarians, as Defoe relates, sold the "gilt, copper and exquisite work" to defray the expenses of the Civil War. The only remaining vestiges appear to be the black marble sarcophagus beneath which the great Nelson sleeps in St. Paul's, and the four large bronze candlesticks with the royal cypher in Ghent. The small but beautiful monument in the Abbey to Margaret, Countess of Richmond and Derby, who just lived to see her grandson, Henry VIII., on the throne, was perhaps carried out by her husband, the Earl of Derby, since he speaks of the cost of a gilt bronze effigy he had caused to be made. Girolamo de Treviso, employed by Henry, built several edifices in England, and was killed at the siege of Boulogne.

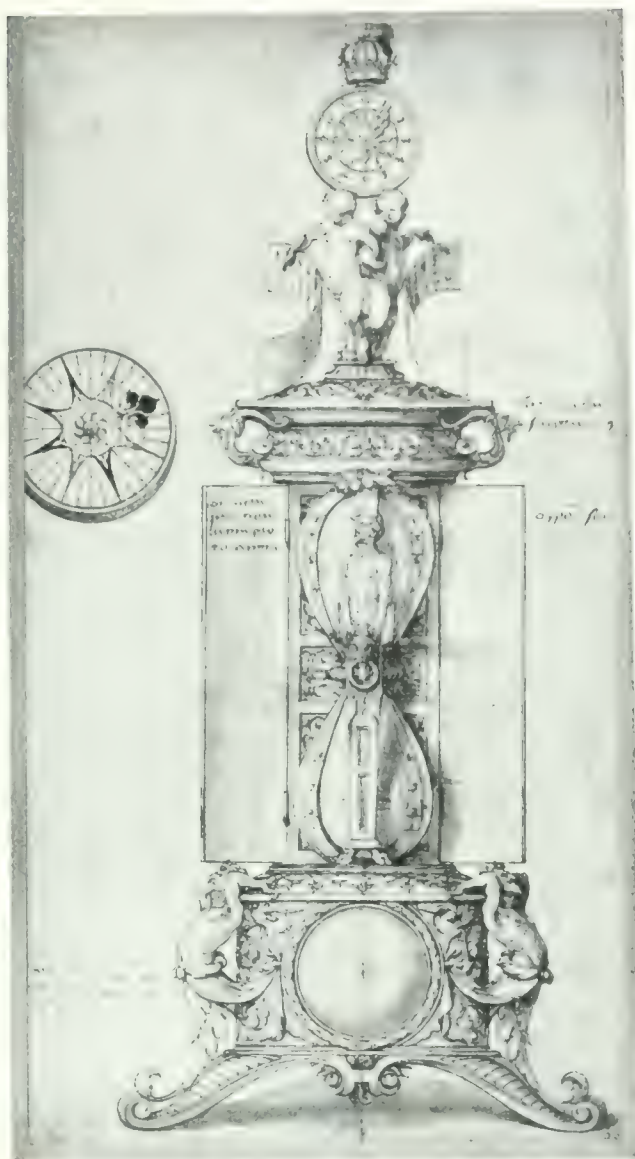
Henry displayed more predilection for the Flemings than for the Italians, specially honouring the daughters of at least two of the leading artists. No grand works by the Flemings remain, but their influence can be traced in such things as the tapestries and metal-work. Perhaps they aided him when his treasury was exhausted. So long as this was full, the princely entertainments given by Wolsey, in which all the refinements of the Renaissance were displayed, and such magnificent fêtes as those of the Field of the Cloth of Gold, delighted him. But when wanting money, Parliament was not inclined to be liberal, and had even rebuked Wolsey when he applied rather peremptorily for an unduly large grant.

For financial reasons he similarly maintained cordial relations with the Steelyard, and confirmed all their privileges. The gilt bronze clock, now at Windsor, which Henry is supposed to have presented to Anne Boleyn as a wedding gift, is surmounted by a lion holding a crowned shield charged with the royal arms within the garter over a dome richly worked with dolphinesque crockets, with a small open cresting, and eight turned vase finials. The weights are of lead covered with gilt copper, bearing H. A. with true-lovers' knots, the royal motto, and "*the most happye*": but the case itself is not now believed to be original.

Holbein has, however, left the design of a remarkable clock presented to Henry in 1544, the year of Holbein's death, as a New Year's gift by Anthony Denny, the chamberlain and a favourite of the king.

The clock itself was small, driven by wheels, and surmounted by the royal crown. It rested on two naked boys, each pointing to a scroll dial, fore and afternoon, their fingers serving as gnomons. On lifting the clock a compass appears to have been disclosed. Below are an hour-glass and terminal figure of a satyr, apparently in a crystal cylinder, enclosed in a case of which the doors are open. This rests on a tripod base with satyrs at the angles, and a polished convex reflector between. Denny was knighted the same year, and the clock is possibly the one presented in 1545 to Marie de Medici on the baptism of her son, Francis II., and greatly admired by the whole court. Nicholas Cratzer, a Bavarian, was devisor of the king's horologies and astronomer at the time. The privy purse expenses record that Henry purchased no less than seventeen clocks from various Frenchmen in the last half of 1530.

The large pair of polished iron andirons at Knole, four feet high, bear rude figures of Adam and Eve, and terminate in discs, one bearing the falcon crest of Anne and initials H. A., while on the other is a shield with the royal arms and H. R. These may have been a present to Anne, and are said to have come from Hever. It is surprising, considering the small intrinsic value of the metal, that so few andirons of this date are preserved. Of those at Hampton Court—many must have equalled these—upwards of fifty pairs had the Cardinal's arms, others had the Cardinal's hat and various devices by which they could easily be



DRAWING OF CLOCK BY HILLIUS

[PHOTO MACHETH

On either side are the supporters, a greyhound and a dragon, quaintly treated with protruding tongues, and below are Tudor roses. Over the supporters are canopies with pinnacles, and between these a panel of tracery, from beneath which, as from a window, an ape's head in the round is protruded, as if in derision of any person endeavouring to tamper with the lock without being acquainted with the carefully guarded secret by which alone the key-hole is revealed. On either side are vertical panels of elaborate pierced tracery, the design differing in each. While locks with the arms of Francis I., all much smaller, are comparatively not rare in France, and were evidently attached permanently, as at present, to the doors, no other lock of the sixteenth century with the royal arms

identified: but not one is known to exist. Also decidedly in the Flemish taste is the personal relic of the mighty despot in existence, the great gilt wrought-iron lock preserved at Beddington. Its unusual size, 14 in. by 10 in., and elaborate ornamentation, denote the important function it was called on to fulfil, no less than the safeguarding the monarch's life during the hours of repose. A special yeoman of the guard accompanied him on his progresses, having it in charge to fix the lock nightly to the door of his sleeping chamber, wherever he might be. We first hear of it at Calais on the meeting of Henry with Francis in 1520. The design is a large central panel bearing the royal arms—France and England quarterly on a shield which is reversed in a manner seen only in this reign.

exists in England. It is certainly a grand object of the first importance, and has been preserved in the old historic hall of Beddington time out of mind.

Of the enormous wealth of silver, silver-gilt and parcel-gilt, and of gold plate, possessed by Wolsey and Henry, practically nothing exists. Contemporary accounts speak of the vast displays of plate on the buffets and tables, and in reserve for the liveries, to be served later in the bedrooms of the guests. They read like impossible fairy-tales, yet are so precise and detailed as to leave little doubt as to their substantial accuracy. The king acquired the whole of that owned by Wolsey, who, to avert impending ruin, made over his vast stores of goods and chattels to the king. While Henry had money in plenty, the Cardinal's grandeur gratified him by reflecting glory on his monarch; but when his coffers were empty he began to covet Wolsey's enormous wealth. Maybe the final and gorgeously ostentatious entertainment of Anne de Montmorency and his suite of 500 to 600 horse at Hampton Court, from which the king absented himself, precipitated the crisis, and had more to do with Wolsey's fall than the trumped-up delay over the divorce, which was really due to Campeggio. This, Henry's pride naturally constrained him to surpass and outdo, and his resources, rather at a low ebb, must have been severely taxed. The great prelate was soon after despoiled without pity or compunction. Not a single piece that figured either in the royal functions or had belonged to Wolsey is known to exist. Like the plate of the no less extravagant Louis XIV., the whole was melted and squandered in tawdry parade and barren wars. Wolsey's plate is always described as of "the new fashion," and its appearance can only be judged by representations in the Wolsey tapestries or contemporary illustrations. The style, as far as we can tell, may be classed as Italo-Flemish. But of such objects as the king's great branch of silver parcel-gilt to bear lights, and his ten gilt and ten plain five-light chandeliers of silver suspended by silver chains, and of Wolsey's two great silver candlesticks for candles "as big as torches," "most curiously wrought," which cost 300 marks, of those larger and smaller served with the "liveries," and of the plates, parcel-gilt, which hung on the walls and buffets to give light, we can form no idea. Wolsey's keen artistic sense, familiarity with the best works of the Renaissance, and love of gorgeous display, render it probable that they were beautiful objects finely worked. It is unlikely that the older mediæval forms, which had till then followed the lines of the horn, wood, and leather drinking vessels in common use, were perpetuated by Wolsey, even though they had been glorified with architectural

details, diapers, and enamelled heraldry when translated into gold and silver.

The city livery companies had been made to sell or pawn all their silver cups to meet the king's exactions—termed "benevolences"—when Henry was invading France in 1522, and forced loans and money from the traders and their corporations were exacted ever after with the utmost greed and injustice, and became a regular source of supply. Later, when the monasteries were suppressed, nearly the whole of the ecclesiastical plate of the country was destroyed. Whether Henry's temperament would have emboldened him to defy the Pope and suppress the monasteries had not several of the sovereign princes of Germany successfully led the way may be doubted. The spoil in this case was dissipated in the final wars with France and Scotland, which were only relieved by the capture of Boulogne. The nobility were undoubtedly oppressed by the danger of rivalling, or the dread of exciting, the cupidity of their "dread" sovereign towards the end of his reign, and kept no great stores of plate. Very little exists, and the only piece extant personally connected with Henry is the gilt tazza-shaped cup and cover presented by him to the Company of Barber Surgeons in 1540, but made in 1523. The cover is surmounted by the royal arms, supported by a lion and greyhound, under a closed crown, and is embossed with the rose, port-cullis, etc. The cup is partly plain, but from the bowl hang little gilt bells, which in Pepys' time every man had "to ring by shaking after he had drunk up the whole cup." It has an embossed border, and the stout stem is also richly decorated and gadrooned. The tall, fluted, funnel-shaped cup and cover on gadrooned foot, made for Anne Boleyn after she was queen, is simply surmounted by the falcon crest, without allusions to royalty, she perhaps already feeling her position insecure. It is now in the Abbey Church of Cirencester. The cup made for Jane Seymour, only about a year later, is in marked contrast. Designed by Holbein, it was of solid gold, studded with pearls and diamonds, in the most advanced German taste of the day. The cover was surmounted by the new queen's arms, supported by cupids, under the closed crown, and beneath is this queen's motto, "Bound to obey and serve," while on the cup itself H. and I. are knit together. The weight was 65½ oz. It is only known by description and Holbein's original drawings—one preserved in the Bodleian, the other in the British Museum. At the first coming to court of Jane Seymour, "Queen Anne snatched a jewel from her neck and hurt her hand with the violence she used, and found the king's picture." The cup made a great impression,

On Some Personal Relics of Henry VIII.

for German design came into vogue for cups, and the fashion did not die out till the accession of Charles I. banished all that was extravagant and grotesque both in art and architecture. It is accurately described in the Inventory made on the accession of Charles I., and there can be little doubt the "cuppe of golde of Henry VIII." was taken by Buckingham with other priceless objects to sell or pawn in Holland.

The noble chimney-piece by Holbein was apparently designed for the newly-built palace of Bridewell. Henry and Catherine of Arragon had lodged in the

then existing house during the proceedings at Blackfriars, this, with its orchard and gardens, having merged to the crown on the attainder of Empson, and had been presented to Wolsey in 1510. The upper storey bears a cavalry combat and figures of Charity and Justice, with the royal arms and motto, a battle scene, and medallion of Esther and Ahasuerus. A contemporary writer speaks of the pen drawing "of a most curious chimney-piece" which the king had bespoke for his new-built palace of Bridewell, which Walpole had no doubt was the drawing in question.



THE GREAT CHIMNEY-Piece
FROM THE TOWER OF LONDON. (LONDON MUSEUM.)



Portrait of a Gentleman

A GENTLEMAN'S JACKET OF PALE BLUE SILK, DECORATED WITH BEAUTIFUL
EMBROIDERY. 1770-1785

A Gift to the Nation

THE TALBOT HUGHES COLLECTION OF COSTUMES

On Exhibition at Messrs. Harrod's, Ltd., from November 17th

SOME DESCRIPTIVE NOTES

By Philip Gibbs

A GENTLEMAN'S GIFT TO THE NATION. The collection of costumes, by the Directors of Messrs. Harrod's, Ltd., by their purchase of the Talbot Hughes collection of

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**The Exhibition of the
Talbot Hughes Collection
of Costumes at :: ::
Messrs. Harrods, Ltd.,
has been Postponed until
Monday, November 24th**

For Mr. Hughes knows each costume, and each precious piece, with the knowledge of love. The spirit of the artist was fired with enthusiasm for the beauty of line and colour revealed by these dresses, in which the ghost ladies of the past arrayed themselves so daintily or so grandly, or with such simplicity, as fashions changed with the passing centuries. But Mr. Hughes is also a great student of costume, and is so familiar with the differences of cut and style, of decoration and texture, that, with one glance at a bodice or a petticoat, a jerkin or an embroidered coat, a slashed sleeve or a turned-up cuff, a jewelled stomacher or a satin muff with purfled trimmings, he knows within a year or two the date when it was worn in the streets of life.

The great value of his collection, from an historical point of view, is the complete way in which it exhibits a pageant of English dress from the first of the Stuart kings to the middle of the Victorian era. Through all the later time there was hardly a trifling detail in the swift changes of fashion which is not shown in this collection.

One sees the velvet bodice of a lady of the court of James I., cut low at the neck for the high ruff, open at the breast with the candour of the beautiful

There is the dainty doublet of a page-boy of Charles I., embroidered with "love-in-the-mist" crown lily and other old-time flowers, as when he tuned his lute in the court of Whitehall, or bowed low to the French ladies of Queen Henrietta.

One calls to mind the elaboration of the Stuart fashions after the simplicity of the Commonwealth by the gold and silver lace braiding the jackets of the Merry Monarch's courtiers, and the ribbon loops placed about the draped skirts of those vivacious ladies like Barbara Villiers, "La Belle Stewart," Mistress Nell Gwynn, and Louise de Kerouaille, familiar to us in the portraits by Sir Peter Lely. These ladies affected a graceful simplicity and *négligé*, which Herrick describes in his famous lines—

"A swart, well-favoured wench,
With laces of gold and silver,
A lawn about the shoulders thrown
Into a fine distraction;
An erring lace which here and there
Entreats the crimson stomacher;
A cuff neglected, and thereby
Ribbons to flow confusedly;
A winning wave, deserving note
In the tempestuous petticoat."

Old Pepys in his diary describes his wife as "extraordinary fine, with the flowered tabby gown that she made two years ago, now laced exceeding pretty," and one is reminded of that costume by some of the dresses in the Talbot Hughes collection.

Then there is the long-skirted coat over full breeches and gartered stockings, which came into fashion with James II., with seams heavily braided with gold or lace; while the lady of the period was showing her fair shoulders above a low-necked bodice, and cutting her sleeves shorter, with ruffles caught back by pearl or silver clasps, and with a looped over-skirt which showed her jewelled petticoat.

When William of Orange was growing his bulbs at



Plum, Robam, Do

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A GENEROUS GIFT TO THE NATION has been made by the Directors of Messrs. Harrod's, Ltd., by their purchase of the Talbot Hughes collection of costumes, which will be exhibited at their premises before being sent for permanent display to the Victoria and Albert Museum.

It was my privilege to see the collection under the guidance of Mr. Talbot Hughes himself before these rich and splendid relics of ancient fashion were handed over to Messrs. Harrod's, and in the company of the well-known artist, who for many years of his life had gathered these costumes together as a labour of love, I was able to examine their beauty, to handle their texture, and to study the historical evolution of dress in a delightful way.

For Mr. Hughes knows each costume, and each precious piece, with the knowledge of love. The spirit of the artist was fired with enthusiasm for the beauty of line and colour revealed by these dresses, in which the ghost ladies of the past arrayed themselves so daintily or so grandly, or with such simplicity, as fashions changed with the passing centuries. But Mr. Hughes is also a great student of costume, and is so familiar with the differences of cut and style, of decoration and texture, that, with one glance at a bodice or a petticoat, a jerkin or an embroidered coat, a slashed sleeve or a turned-up cuff, a jewelled stomacher or a satin muff with purfled trimmings, he knows within a year or two the date when it was worn in the streets of life.

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white velvet. Later, I saw a gown with ruffled sleeves.

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Then there is the long-skirted coat over full breeches and gartered stockings, which came into fashion with James II., with seams heavily braided with gold or lace; while the lady of the period was showing her fair shoulders above a low-necked bodice, and cutting her sleeves shorter, with ruffles caught back by pearl or silver clasps, and with a looped over-skirt which showed her jewelled petticoat.

When William of Orange was growing his bulbs at

the Talbot Hughes collection, covering the new plots against his life with cynical amusement, the costumes of his period, as they were in the collection, were not much influenced by the austerity of the Dutch character, although the ladies were beginning to hide their shoulders. They also looped up their dresses like the pannier-skirted ladies of Watteau's France, and for the first time the crinoline appeared in a moderate form to give fulness to the hips. Sometimes the ladies hid their faces under black masks with lace falls, and the pinafore, most daintily embroidered, was worn to give a domestic touch to the most elegant attire.

The costumes of the men, as we see, are less sumptuous than in the Cavalier days, and gentlemen no longer wear lace frills at the ends of their breeches. The courtier and the man of fashion has adopted a long braided coat with big sleeve-cuffs, a waistcoat reaching to the knees with large flaps, and breeches buttoned at the knee, above silk stockings and buckled shoes.

So the eighteenth century began, and in the Talbot Hughes collection one finds every detail of the fashions prevailing in that most splendid period of English costume.

Here, for instance, are hoods and capes which were worn above the feathered head-dresses of Queen Anne's fair ladies, and quilted petticoats of rich, thick quality, which they wore beneath their full skirts, looped up as in the last reign, and thin V-shaped bodices with delicately worked stomachers.

Here also are the longer gold-braided coats with full pleated skirts worn by the dandies and wits of the coffee-houses, and handsome waistcoats with flap pockets, and gauntlet gloves trimmed with gold silk.

Here are little muffs which the *Spectator* satirised, describing how all the women of fashion were cutting their old muffs into two; and such a dress as was worn by the Justice of the Peace's lady whom the *Spectator* met at Salisbury, "flounced and furbelowed from head to foot, with every ribbon wrinkled, and every part of her garments in curl."

Here is a "sack-back" dress of George I.'s reign, with full short sleeves and a fan of lace falling over the wrist, and one of the round hoops which set out the skirt. Near by is one of the first of the short-skirted coats worn by the dandies of the same period, and their buckled breeches with six buttons at the knee, and capes with turned-down collars. We see how the Jacobites dressed in 1705, and the costumes familiar to us in the caricatures of Hogarth. Dicky Steele swaggered down to the *Spectator* office in the elegance of this style. Sir Godfrey Kneller wore one of these embroidered coats when he went on his way to the court. Some of these very costumes in the

Talbot Hughes collection may have been crushed in the crowds which heard the bursting of the "South Sea Bubble."

The pageant passes from reign to reign. The "Macaroni" of George II.'s period came with his little hat, short coat with capes, and high walking-stick. There are relics of his costume in this collection which remind one of the satire by Isaac Bickerstaffe—

"Ladies, pray admire a figure
Fast 'en le domino' put.
First his hat, in size no bigger
Than a Chinese woman's shoe;
Six yards of ribbon bind
His hair *en bâton* behind,
While his foretop's so high
That in the crown he may vie
With the tufted cockatoo.
Then his waist, so long and taper,
'Tis an absolute thread-paper:
Maids resist him, you that can.
Odd's life, if this is all th' affair,
I'll clap a hat on, club my hair,
And call myself a man."

Here is a "calash" or ribbed bonnet worn over the enormous head-dress of George III.'s ladies, plastered with feathers, bandeaux, lace, and flowers. One sees the hooped pannier skirt in all its glory, and the low, embroidered bodice, which again revealed the fair bosom of the lady of quality, and the sack-back dress drawn tight to the body.

It is a joy to see these rich brocades, more beautiful than anything ever made, exquisite in colour and design, superb in quality, so that, in spite of the centuries which have passed since they were worn by unknown women, they are as fresh and well preserved as though only yesterday the charming ladies of Georgian England had put on these gowns, gazing at their loveliness in oval mirrors before taking sedan-chairs to a fashionable assembly.

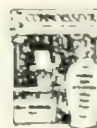
These embroidered coats of the Georgian "bloods," stiff with gold and silver thread, made of silk which has lost none of its rich quality, ravishing in colour, though a little faded here and there, might be worn to-morrow with brilliant success by any young aristocrat who goes to a fancy-dress ball as the ghost of his own ancestor.

The silk-weavers and textile manufacturers of Georgian England used the best material, and made their fabrics not for a London season, but for more than a lifetime. The women, too, in the quiet homes of England filled their hours with industry, and adorned their beauty with work of their own handicraft. They were good needlewomen in those days, and their embroidery and lace-work belongs to a fine art which has passed away for ever.



Photo. centum vix

A DRESS OF THE EARLY 18th CENTURY, WITH A FINE EXAMPLE OF QUILTED PETTICOAT



These dainty embroidered aprons, these lace shawls and collars, these bead purses, wrought with a cunning skill and a quick eye for beauty of design and colour, seem fragrant still with the spirit of those dear women of the past, whose nimble fingers were never idle, and who sat chatting of love and life, revealing to each other the little secrets of womanhood, telling each other their hopes and ideals, laughing over little scandals as they worked these dainty things, now kept as precious relics of their beauty. Like Fanny Burney, the girl-author of *Evelina*, they were educated in the art of "braid-stitch, cross-and-change, pinking, pointing, and frilling," and all those other mysteries of needlework which were familiar to the young gentlewomen of the eighteenth century.

Here is a dress once belonging to a noble family, made of Spitalfields brocade, with puffed sleeves and fluttering gimp, as rich and perfect as any costume in the national heritage. One sees the craze for floral patterns which was characteristic of the period, so that even the men's coats and waistcoats grew these embroidered flowers, reminding one of that dress which Mrs. Delany saw at court in 1741.

"The Duchess of Queensberry's clothes pleased me best," she wrote. "They were white satin embroidered, the bottom of the petticoat as brown hills covered with all sorts of weeds, and every breadth had an old stump of a tree that ran up almost to the top of the petticoat, round which twined nasturtians, ivy, honeysuckle, periwinkles, convolvuluses, and all sorts of twining flowers which spread and covered the petticoat; vines with the leaves variegated as you have seen them by the sun, all rather smaller than nature, which makes them look very light; the robings and facings were little green banks with all sorts of weeds, and the sleeves and the rest of the gown loose, twining branches, of the same sort as those on the petticoat. Many of the leaves were finished with gold, and part of the stumps of the tree looked like the gilding of the sun."

There are examples here of the gradual growth of the hoop petticoat, which grew to prodigious proportions in the middle of the eighteenth century. Addison announced the reappearance of the hoop, which had been forgotten since the days of the great farthingale in Queen Elizabeth's reign. Relating an adventure in a Cornish church, he writes:—

"As we were in the midst of the service a lady, who is the chief woman of the place, and had passed the winter at London with her husband, entered the congregation in a little head-dress and a hooped petticoat. The people, who were wonderfully startled at such a sight, all of them rose up. Some stared at the prodigious bottom, and some at the little top of this strange dress. In the meantime the lady of the

manor filled the area of the church and walked up to her pew with unspeakable satisfaction, amid the whispers, conjectures, and astonishments of the whole congregation." These hoops disappeared early in the reign of George III., and the extravagance of the ladies of fashion was directed to the enormities of their head-dress.

One of the most charming costumes in the Talbot Hughes collection is a complete riding suit for a lady made in the masculine style, with coat and waistcoat, the latter being laced up at the back. In this very dress might *Die Vernon* have ridden to the chase, and Fielding describes the appearance of Sophia Western at the inn at Upton in a similar habit.

With the French Revolution an entire change of fashion took place, admirably shown by the costumes collected by Mr. Talbot Hughes. The elaborate splendour of the patch-and-powder period gave way to an extreme simplicity of dress in the classical style. The heavy brocaded and stiff flowered skirts were replaced by light gauzes and dainty muslins, which revealed the soft contours of the female form with a delightful and child-like grace. This lasted throughout the Empire period, and, indeed, for many years after Waterloo, until the crinoline came to put out the clinging draperies.

So startling was the change that in 1799 a Russian officer, accustomed at home to estimate the rank of a lady by the warmth of her clothing, offered a woman of fashion a penny in Bond Street, under the impression that, from her scantily clothed appearance, she must be a pauper.

There are some delightful specimens of this period in the Talbot Hughes collection—little clinging frocks that must have fitted the ladies inside as closely as a glove, with low bodices and high waists, and with no room for a petticoat over the silk or cotton slip.

Describing the fashion in *Old Times*, John Ashton writes: "I do not say that our English betters went to the extent of some of their French sisters of having their muslin dresses put on damp, and holding them tight to their figures till they dried, so as to absolutely mould them to their form, but their clothes were of the scantiest. As year succeeded year the fashion developed, if one can call diminution of clothing development."

That was again the exaggeration of fashion among smart women of high society; but in the middle classes the period was chiefly noted for a charming simplicity. It was Jane Austen's period, and, wandering among these costumes with Mr. Talbot Hughes, I was reminded again and again of the dear, delightful Jane.

Here is one of the "coquelicot," or poppy-coloured

... which she had favoured, and the cambric muslins which one reads of so often in her letters, as

"I shall want two new coloured gowns for the summer, for my pink one will not do more than clear me from Steventon. I shall not trouble you, however, to get more than one of them, and that is to be a plain brown cambric muslin for morning wear; the other, which is to be a very pretty yellow and white cloud, I mean to buy in Bath."

Here are high-waisted gowns such as Jane Austen's heroines wore when they "pinned up each other's things for the dance," and little white caps which saved Jane herself "a world of torment as to hair-dressing," and a cap of "satin and lace with a little white flower perking out of the left ear, like Harriet Byron's feather," and the cloak, or pelisse, such as Jane wore when she went out for a walk in chilly weather, and the huge muff which is so characteristic in pictures of the time.

The colours of these silks and cotton prints are delicate and "chaste," as Jane's young ladies would have said, but they must be described in the language of the time, which was somewhat fanciful.

"One lady," wrote Hannah More, "asked what was the newest colour. The other answered that the most truly fashionable silk was a *soupeon de vert*, lined with a *soupir étouffé et brodé de l'espérance*. Now you must not consult your old-fashioned dictionary for the word *espérance*, for you will there find that it means nothing but hope, whereas *espérance* in the new language of the time means rose-buds."

The middle-class ladies of this time were very cunning in their way of titivating old materials with new adornments, and one is reminded of Jane Austen's announcement—

"I have determined to trim my lilac sarsenet with lilac satin ribbon, just as my chine crape is. Sixpenny width at bottom, or fourpenny at top. Ribbon trimmings are all the fashion at Bath. With this addition it will be a very useful gown, happy to go anywhere."

Passing a post-boy's livery belonging to the period of George IV.—seen on the road to Brighton, perhaps, when the first gentleman in Europe drove on the box-seat, while Beau Brummel stuck his top boots out of the window—one's imagination is carried forward through the reigns of George IV. and William IV. to the Early Victorian period, the Talbot Hughes collection being rich in examples of those days.

Ladies' dresses had gradually developed a waist again, stays had returned to imprison the bodies of women, evening bodices were cut lower to show the sloping shoulders, skirts began to grow fuller, with

stiff petticoats and with several flounces, light gauze scarves floated about the ladies' arms, and shoes were tied with ribbon about the ankles. The men wore tight-fitting, double-breasted coats, cut away at the waist, with a high collar and a frilled shirt-front; the cloth, or nankeen, or corduroy trousers appeared, generally strapped under the boot; and "the last of the dandies" completed his toilet with a heavy gold fob, and an eye-glass with a heavy black ribbon. A favourite fashion for women was a gauze trimming of flowers and bows, and Mr. Talbot Hughes showed me many beautiful specimens of this gauze-work which had a very charming effect.

Now we come to the crinoline skirt of the Early Victorian lady, strapped back in front at its first appearance, but gradually encircling the lady of fashion in a great circumference of whalebone. Here are the poke bonnets of our great-grandmothers, their little Zouave jackets, their shawls, their dainty parasols, their fringed capes and mantles, and all the details of those quaint old dresses which are familiar to us in the early pages of *Punch*.

The crinoline, of course, was the most striking phase of fashion in the mid-Victorian era, and although it had been heralded by the gradual stiffening and widening of skirts and petticoats, its reign was the source of constant satire, in which *Punch* led the way.

Yet there is no conscious satire in the following advertisement in the *Illustrated London News* of October 10th, 1863, which announces that "Ondina or waved Jupons do away with the unsightly results of the ordinary hoops, and so perfect are the wave-like bands that a lady may ascend a steep stair, lean against a table, turn herself into an arm-chair, pass to a stall in the opera, or occupy a fourth seat in a carriage, without inconvenience to herself or others, or provoking rude remarks of her observers, thus modifying in an important degree all those peculiarities tending to destroy the modesty of English women; and lastly, it allows the dress to fall into graceful folds."

In spite of the crinoline, the dress of the Victorian era had many charming qualities, which remain in one's memory with sweetness and daintiness. Dolly Vardon, Little Dorrit, Dora Copperfield, Kate Nickleby, and all the heroines of Charles Dickens, in their lace caps, their coal-scuttle bonnets, their rose-bud muslins and white lawn kerchiefs, their flounced skirts and coloured ribbons, were delightful creatures, whose simple charms were not marred by hideous dress. On the contrary, there is a fragrance, a beautiful simplicity, a child-like grace and innocence in the character of Early Victorian fashions which are wholly pleasing to the eye and heart.

The Talbot Hughes Collection of Costumes

Visitors to Mr. Talbot Hughes's collection will be fascinated by the delicate needlework, by the exquisite little trimmings, by the simple designs and patterns which were characteristic of those days when our great-grandmothers were courted by our great-grandfathers under the watchful eyes of maiden aunts and vigilant chaperons.

In the fancy-dress balls which have lately come into vogue again it is the Early Victorian costume which seems most pleasing and effective amidst all the grandeur and splendour of earlier periods, and Meredith's "dainty rogue in porcelain" is seen again in all her rose-bud beauty.

But whatever one's taste may be, here in the Talbot Hughes collection, shortly to be presented to the nation by Messrs. Harrod's, who will exhibit it in their own show-rooms for a while, is a great part of the story of English costume displayed from period to period in all its changing fashions. The artist will find here a treasure-trove of models for his historical pictures, not taken from the theatrical property room, but from old houses where they were worn by the real characters of history in the long ago. The lady of fashion will find here the same spirit of beauty with which she now clothes herself, as it was expressed through centuries of womanhood, and as it revealed and advanced the loveliness of fair women who have gone into the ghost-world, but whose gowns still seem to hold the fragrance of their charms, and to be touched by the spirit of those who wore them. Men of the modern world will sigh with envy at the glory of their predecessors, who were not victims of stove-pipe trousers and bowler hats, but who vied with their womanhood in elegance and splendour. Students of history will learn from this collection how the great characters of the past must have looked when they walked in the flesh from Whitehall to St. James's, or sat among the wits in the Fleet-street taverns, or played their card-games at Almack's or White's, or whispered of plots or scandals in Kensington Palace, or bowed to the beauties of the Merry Monarch's court under the trees of the Mall.

A collection of costumes like this is a continual source of education and delight, and to anyone who has a little imagination beneath his hat, there is something beyond a passing interest, something belonging to the heart of romance, in the finery of women who have gone into the great forgetfulness, in the dainty things they touched with living fingers that have long mouldered into dust, in those rare silks and fine brocades upon which they gazed with bright eyes that fell asleep in bygone yesterdays, in the Vanity Fair of fashion, with its ribbons and laces which have out-last-ed their beauty.

Another treasure which has come to the Museum through the generosity of Messrs. Harrod's is a remarkable collection of ancient shoes. They illustrate in most perfect sequence the whole history of foot-gear in England from the fifteenth century onwards. One of them, which was found shrivelled up on the rafter of a house, is the only known perfect specimen of the fourteenth or first half of the fifteenth century. One is able to study the change from the pointed toe to the round toe which appeared in the middle of the fifteenth century, and continued till Queen Mary's reign, when it was forbidden, by an edict, to exceed six inches in breadth.

Most interesting are the short pointed shoes with horn-shaped toes, prettily cut at the edge, and very low at the sides, which was a characteristic type in the reigns of Henry VII. and Henry VIII. A clog with a wooden sole, belonging to the early sixteenth century, shows that the fashion which still persists in the North of England, where "the clang o' the wooden shoon" is heard when the workers go to the mills, is of very ancient date. Another item of unusual interest is a bone skate used in mediæval times. It had a wooden peg in the back to hold a strip which fastened over the instep, and a leather thong also passed over a hole in the front to bind over the foot. Standing on this primitive skate, the wearer pushed himself along the ice with a spiked pole.

One piece of leather here has a tragic association. It is a typical shoe of Charles I.'s reign, and it was found in the plague-pits at Moorfields, where many dainty shoes went in the dance of death.

The history of England, indeed, might be written from the shoes in this collection, for they were worn by all the characters in our history, as the feet which were once covered by them tramped on the way to civil war, or tripped through the salons of the Restoration period, or went on tip-toe in the boudoirs of Queen Anne's ladies, or ran to see George I. ride through London and the Jacobite prisoners taken to the Tower, or walked with stately dignity in the Coronation procession of George II., or danced in the assembly rooms when George III. was king, or trembled at the fear of the French invasion, or marched sturdily to defend the coast from the Corsican ogre, or clattered across the polished floors of early Victorian houses.

Here is a pair of lady's shoes, originally of fine red velvet, stitched with silk, which may have danced a fandango with "Dog Steenie" when the first James held high revels at his court at Whitehall.

Here is a pair of top boots, with spurs on the heels, which one of Cromwell's men wore when Cavaliers and Puritans were fighting for the Crown.

These green brocade shoes, that yellow satin pair, may have belonged to pretty ladies when the Merry Monarch ogled with his roguish black eyes.

Those flowered brocade shoes, of the late seventeenth century, which prove beyond a doubt that English workmanship was supreme at this time, must have been seen beneath the petticoats of ladies who flirted with their fans at St. James's Palace before the Revolution had fled.

Here are shoes worked with silver brocade, of Spitalfields make, in dove silk, in brown, blue, and green satin, which may have been pointed in the minuets danced under the guidance of Beau Nash, or in the ball-rooms where the dandies of the eighteenth century vied with the elegance and splendour of the women.

What dainty creature of the court wore this pair of mouse-coloured silk shoes with their tiny heels, or what pretty lady once pirouetted in this pair of pale-pink shoes, set with rosettes, before the French Revolution altered all the fashions?

A pair of white leather shoes shows the change of fashion with the declining heel and the revival of the square toe which came in before the battle of Waterloo. Several pairs of shoes with low heels belong to the time when ladies dressed like Grecian goddesses, with simple draperies.

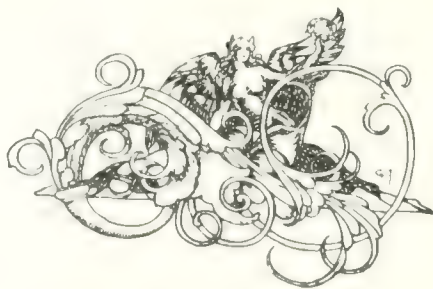
Here is a pair of blue satin shoes actually worn by Queen Adelaide, and beautifully worked with the crown on the front, and roses round the heels; and close to them is a pair of slippers which Queen Victoria wore when she was the young mother of her people. They are of cream leather, painted with the monogram V.R. under the crown, set in a design of the rose, shamrock, and thistle.

Lastly, there are in this beautiful collection many

shoes worn by the grandmothers of the present generation, when the crinoline was in fashion and when the Paisley shawl covered a multitude of pins.

To my mind there is something extraordinarily romantic in the whole collection, and I envy Mr. Talbot Hughes the joy he must have had in searching for them, in discovering them here and there, in out-of-the-way places, in finding the different types which cover all the periods. It is strange to think of the queer adventures in juxtaposition which may have brought these shoes together—the high-top boots of a Roundhead standing next to the riding boots of his Royalist enemy; the dancing slippers of a maid-of-honour next to the shoes of the Georgian "blood," whom she flouted with the whisk of a fan; the shoes of dainty children, who never thought that they would be the grandmothers of other babes, whose little boots are now on the same shelf; the elegant slippers of a French marquise quite close to the clogs of an English milkmaid; the shoes of a queen side by side with those of a peasant-girl; the sandals of Richard Kemble, the actor, next to the ball-room shoes of a lady who clapped her hands to him from the stage box. One's imagination goes roving about them, finding many queer stories which fit old boots. With a little knowledge of history, these relics of leather and brocade and dainty satin may conjure up the romance of the past.

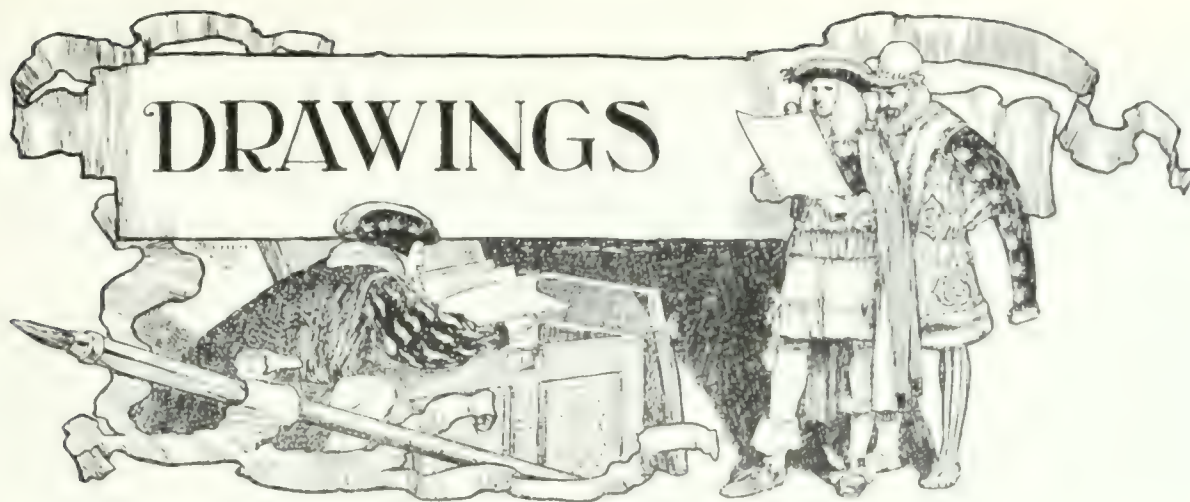
Although this collection of shoes cannot compare in beauty and charm with the costumes which they accompany, they are a very valuable asset to that pageant of dress, and complete its historical interest. Enough, indeed, has been said in this article to show that the Talbot Hughes collection is of the very highest importance as an addition to the national treasure-house of antique things.





A DRESS OF CHARMING PROPORTION IN BEAUTIFUL FRENCH BROCADE.
PERIOD 1775-85.





Dutch Plumbagos The Clements Collection By Weymer Mills

THAT golden period of Dutch art, the seventeenth century, gave to the world a score or two magnificent painters. That such men as Rembrandt, Dou, Cornelis Visscher, and other great masters, ever drew lead portraits in little on "the skin of abortives," or vellum, will surprise many seekers of lead-pencil portraits. The Clements collection, which illustrates this article, is probably one of the most fascinating collections of likenesses in existence, containing, as it

does, rare and sometimes unique specimens in pencil. It is entirely seventeenth century, and breathes of the time when art was a passion in "the Athens of the North." Here are no timidities or crudities; no wooden men and women familiar enough in the English plumbagos of the same period. These portraits are the creation of genius. The English pencils seldom gave that profound psychology, that delineation of character by which the great Dutch plumbago



Portrait of a Lady

Portrait of a Man



A MEMBER OF THE VAN SPIERING FAMILY

BY GERARD DOU

artists said that above their rivals, pencil artists, the very soul of their sitters.

When painting was the national art of Holland, her portrait painters were foremost in numbers and quality. In the seventeenth century, the period, speaking of artistic society. In Amsterdam, Leyden, and the Hague there were men who drew portraits in pencil because their patrons demanded them. This rarely happened in England, except in the studios of David Loggan, William Faithorne, and Scotch Paton, for most of the pencil portraits extant are engravers' drawings. Loggan, although the best known of the English plumbago artists of his period, had a partially Dutch training under Hendrik Hond in Holland before he reached England. His stay there probably gave him the inspiration for pencil-work. A little later he did his *Cardinal Mazarin*, of which I have written in the September, 1912, number of *THE CONNOISSEUR*, in my first article on this subject of plumbagos. We wonder who drew the first plumbago portrait. Could it have been Master Lucas Hornbolt, who taught Hans Holbein the art of portraying in miniature? This we know, that there was a decided interest in



MASTERS OF THE PENCIL. JOHANN THOPAS. 1674

the art in Holland before it attained any degree of popularity in England. Jan Lievens brought his pencils to London in 1630, and before that time David Bailly, Pieter Quast, the De Passe family, and others, were practising it in Holland.

The most prolific of the great plumbago artists of the Rembrandt period was Johann Thopas. Strong and virile, a master of chiaroscuro, the characters of his sitters leap out at us. Magistrates, viveurs, patricians, and parvenus stand before us with dropped masks. In strange contrast to his noble rendition of face and figure, his backgrounds are often miracles of detail work. Through an open window—his favourite device—are the shaded walks, the tulips, the Italian arbours and fountains patrons of the arts were introducing into the country, and sometimes a quiet harbour with Van de Velde galleons at rest. If the crowned labours of all other Dutch artists were swept away, the pageant of seventeenth-century Holland would still be preserved in this man's pencil. Thopas was born in Zaandam, near Amsterdam—"green Zaandam," the poets call it—and he seems to have lived a part of his life in Haarlem. The Rijks Museum at Amsterdam possesses two of his signed portraits, and there are three in the Teyler collection at Haarlem.



MISSISS OF OLAN. J. LIEVENS. 1630

Although the British Museum, with its rich collection of Dutch art, the Clements collection is rich in two. One is of J. Soutman, done in 1660, at the height of his powers, eight years before he died. The other is a portrait of a member of the Painters' Guild. Thopas, like many of his contemporaries, did not always sign his productions, but it is safe to say that his work is seldom mistaken by the student of Dutch plumbagos.

The Clements collection contains the magnificent portrait of one of the Van Spering family by Gerard Dou. There are no pencil portraits by this great



MAN IN A LEE

BY GERARD DOU, 1627

artist in any of the museums of Europe, and the example is thought to be unique. Dou was much patronized by the rich Van Spering family, the famous connoisseur giving him an annual donation of a thousand florins merely to have the first choice of the pictures that the artist completed at the close of every year. A search of Leiden, where Dou is buried, in St. Peter's, that noble-aisled basilica of the early fourteenth century, revealed no pencil portraits by him, although much of his work was done in this city of his birth. The grand old man in the accompanying



WOMAN IN A LEE



MAN IN A LEE



Portrait of a woman, possibly a historical figure.



Portrait of a woman, possibly a historical figure.



REMBRANDT. SASKIA VAN UYLENBURGH. 1639.

Portrait seems ready to step out of the vellum. He would be sunning himself on the Pelican quay, but he will soon leave the artist's studio for his duties. Then he can put aside his cares of business and indulge in dreaming. Already the white sandal walks are before his eyes. Flowers fragrant as the airs of Portugal greet him in imagination, and into the shrewdness of his face mingles a sweet expectancy. Such portraiture is the work of genius. The Dou drawing is rivalled by an equally rare likeness, *Pieter de Groot*, by Pieter Quast, signed and dated 1639. This fine portrait closely resembles the work of David Loggan. Quast has been called "the Dutch Callot," and his drawings of Dutch peasantry are justly famous. A search of the museums revealed no other portrait by him, although his groups of men and women dancing or quarrelling are very numerous. Two gems to place beside the Quast are the two drawings by Cornelis Visscher. The most famous is *The Fair Dutch Girl*, signed *Van der Woman*. Visscher's greatest fame was won by his engraving, and it is agreed that he has never been surpassed in the technique of line engraving.

Portraits of women in pencil are much rarer than those of men. Perhaps the fair sex disliked a sad

black medium for the expression of their charms. In the face of this knowledge we find that Rembrandt's only known pencil portraits are of women. In the Berlin Museum there is one of Saskia Van Uylenburgh at the age of twenty-one, done three days after she was betrothed to the painter, June 8th, 1633.* There is one in the Clements collection of an unknown woman which experts have credited to both Rembrandt and Cornelis Visscher. The face portrayed is one of beautiful serenity. Other women in the Clements collection are the *Princess of Orange*, by Jan Lievens, and *Madame de Limbourg*, by Daniel de Blicke. Lievens was born in 1607, and at the age of twelve it is related that he copied the pictures of *Democritus* and *Heraclitus*, by Cornelis van Haarlem, with an exactness which made it difficult to distinguish them from the originals. At the age of twenty he visited England, and his portraiture found some favour with the court.

The seventeenth century in Holland is so rich in artists who drew in pencil that it needs some patient art historian to catalogue them all. Unfortunately much of the plumbago work has disappeared. Engravers' drawings were often lost or destroyed, and the eighteenth century had little appreciation of this sort of work. Among the interesting drawings in



CORNELIS VISSCHER. THE FAIR DUTCH GIRL. 1669.



THE POET

BY CORNELIS VISSCHER



THE GREAT DUTCH ADMIRAL

BY JOHANN FALKER, SENIOR, 1693

the Connoisseurs collection of portraits by Pieter van Singelard, a pupil of Gerard Dou, who was so patient at the easel that he sometimes spent a month

doing a ruff; David Bailly; Faber the elder; Guiliam de Heer, who used a medium of ink and pencil; and several men of unacknowledged genius.



THE CONNOISSEUR

BY JOHANN FALKER, SENIOR, 1693



A THREE-FLOUNCED BALL-DRESS OF PINK SILK, WITH OVERDRESS OF
WHITE FLOWERED GAUZE, 1850-60



Pottery and Porcelain

Some Named and Dated Pieces of Earthenware of the Seventeenth and Eighteenth Centuries from the Manfield Collection, now in the Northampton Museum

By T. J. George

THE Central Museum at Northampton consists of three rooms, two larger and a smaller one. The lower one of the two larger rooms is given up to the boot and shoe collections, and as the manufacture of these is the staple trade, this is quite appropriate. The upper room contains the archaeological collections. The arrangement of these cases that at present obtains is as follows. At the top of the stairs in the first table case are exhibited the oldest remains of man, and as the visitor proceeds round the cases from left to right, he passes in review and in their proper chronological order the various prehistoric periods, the Eolithic, Palæolithic, and the Neolithic periods, which are followed by the Bronze Age and the prehistoric Iron Age or late Celtic period, which is particularly well represented in the Northampton Museum, though in most provincial museums it is missing. Then follow the Romano-British and Anglo-Saxon remains. Up to this point the arrangement is fairly simple, but it is impossible to group in a similar way the relics of the Norman, Plantagenet, or the Tudor periods, at least in a small museum, as there is not enough material, so from

this point the contents of the table cases are classed either under the heading of civil or military remains, or they are grouped according to their material, such as locks and keys or bells. But if it is not possible to arrange these cases by periods, it is possible to form more or less a chronological series of earthenware, so as under the present arrangement it happened that the first wall case was filled with the Romano-British pottery, an attempt has been made to form a small historical collection illustrative

of the potter's art in this country, which has been placed in the four wall cases, two at each end of the room.

The first, as stated, is occupied with Romano-British pottery obtained from a site within two miles of Northampton. Half of the next wall case contains the various Roman cinerary urns and other earthenware found in different parts of the county; the other half is filled with cinerary urns, etc., obtained from the Anglo-Saxon burying-places in Northamptonshire. In the succeeding wall case are arranged the earthenware of the Norman and later mediæval periods, which have from time to time been



No. 1. ROMANO-BRITISH

man of Northampton. These range from the usual shaped mugs, pitchers, and cooking vessels of the Normans, through the pilgrim's costrels and green-glazed gotches of a later period, the stone-ware bel-larmines and other foreign-made pots of the Elizabethan age, to the light slate-coloured, salt-glazed pots with squeezed bases, the black-glazed Staffordshire tygs of the seven-



NO. II. FAMELITH Delft Dish

teenth century down to fragments of Elers' and Astbury's teapots and basins, and to the salt-glazed ware which was so much in vogue during the greater part of the eighteenth century. The fourth and last wall case contains a small but choice collection of seventeenth and eighteenth century earthenware from specimens of slip and combed wares down to some "Walton" figures of the early part of the nineteenth century. It comprises pieces of English Delft, Elers', Astbury's, and the various forms of Whieldon ware, figures by Ralph Wood of Burslem, Fulham, Nottingham and Leeds ware, besides several good specimens of slip-decorated posset-pots and plates, and a series of salt-glaze specimens exhibited by H. Manfield, Esq., M.P.

Though only dated or inscribed pieces are described in this article, there are other rare pieces—missing links, as M. Solon would have called them—most valuable to a student, such as butter-pots, a fourteenth-century ridge tile, numerous fragments of combed ware, and broken pieces showing the use of salt-glazed ware in ordinary domestic vessels. More interesting to a student than to the collector probably is a fragment of Tickenhall ware showing the head-dress and ruff of the reign of Mary.

The collection in this fourth case, among which are the pieces about to be described, was commenced prior to those instructive articles by M. Solon published in the fourth and sixth numbers of THE CONNOISSEUR,

in the first of which he wrote, respecting the pre-Wedgwood English pottery, "In the meantime we should proceed to gather as rapidly as possible such odds and ends as are still obtainable." The writer had the pleasure of inspecting M. Solon's collection during his lifetime, and a rare and fine one it was; but he by no means agrees with some of the conclusions that M. Solon arrived at, es-

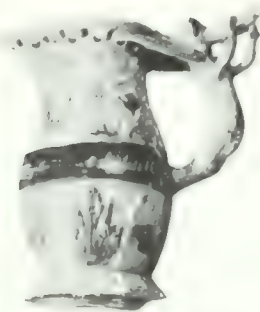
pecially those connected with the prehistoric and Roman periods in this country.

That this collection at Northampton does not attempt to emulate those in the Metropolis, or the "Mayer" and "Willett" collections at Liverpool and Brighton respectively, goes without saying; but it does pretend, in a small way, to show in a fairly continuous series examples of the potter's art in Britain from the Bronze Age down to the beginning of the nineteenth century. In addition to the words of advice which M. Solon gave to the public in the fourth number of THE CONNOISSEUR, the publication in 1891 of that valuable and interesting work on *Early English Pottery, named, dated, and inscribed*, by Mr. J. E. Hodgkin and Miss Hodgkin, had a stimulating effect upon the growth of this collection, as since that time at least some twenty-five named and dated pieces of the seventeenth and eighteenth centuries have been added to it. These are now described here in their chronological order, beginning with the oldest specimen, which is perhaps the only piece upon which doubts can be entertained as to its English manufacture. This is a Delft wine-bottle (No. i.) decorated in blue with birds with speckled breasts, insects, and flowers. It has the date 1628 also in blue, under the place where the handle should be. The decoration on it somewhat resembles that on a mug formerly in the Museum of Practical Geology

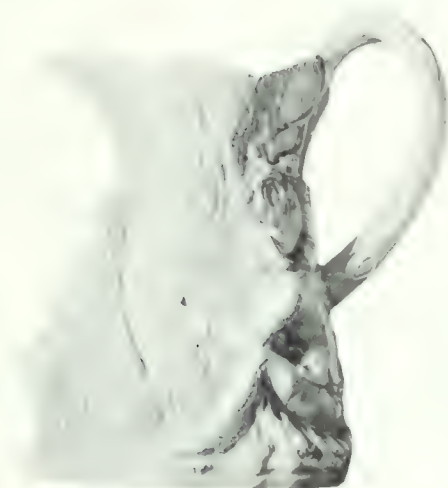
Earthenware in Northampton Museum



NO. III. LAMBETH DELFT 1677



NO. XXXI. LAMBETH DELFT 1707



NO. XXI. LAMBETH DELFT IN WHITE GLAZE



NO. XXII. LAMBETH DELFT IN WHITE GLAZE

in Jermyn Street (I believe it is now in the Victoria and Albert Museum), which bears two dates—1631 and 1632—the earliest recorded dates on a piece of English Delft. The next piece (No. ii.) is probably as fine a specimen of Lambeth Delft as is known. This is a large dish, 15½ inches in diameter, decorated in the centre with a scene that illustrates the staple trade of Northampton. It is inscribed with

H.

the initials and dated R. M. The scene represents

1677

a queen seated and wearing a crown. She is having a shoe tried on by an attendant kneeling on one knee; in front of her is a man dressed as a cavalier wearing a high hat, and holding in his left hand a plain flag. He is apparently standing on a menial lying full length on his back on the floor, but in reality he is standing with one leg between the man's arm and his body, who is unlacing one of the high boots preparatory to pulling it off. Standing at the feet of this servant is an armed soldier, having a spear in his right hand. This dish is exhibited by a lady who is descended from R(ichard) and M(ary)

H(edges) who were living at that time (1677), and the dish may be a memento of the generosity of King Charles II. in giving 1,000 tons of timber out of Whittlewood forest towards the rebuilding of All Saints' Church after it was burnt down in the fire of Northampton, nine years after the Great Fire of London. A statue of King Charles, dressed in a Roman toga and wearing a flowing wig, is placed on the centre of the portico of the present church. The seated figure on the dish is, I think, meant to represent Queen Catherine, and in that case, who could the gentleman be except the king, particularly as his connection with the town was so close, as is stated above? No. iii. is a drug-pot of Lambeth Delft, with an angel's head and wings in blue, above a scroll on which is the following inscription and date:—

THE SAMPSON

1680.

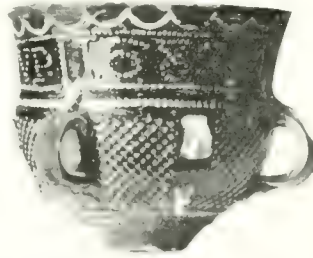
The shape of it closely approaches No. 321 shown in Mr. Hodgkin's book. We now come to the earliest dated piece of slip-ware in the collection in the shape of a posset-pot (No. iv.) in rich brown glaze, decorated

in lighter-coloured slip, inscribed in dotted letters with name and date ANN. BRIT. HER. CVP. 1682. This specimen is figured in Mr. Hodgkin's book, where it is wrongly ascribed to the Norwich Museum, instead

figures of William and Mary in blue, with crowns of crude yellow, and the initials W. M. R. In Mr. F. Freeth's article on "Some Old English Delft Dishes"* is illustrated a large plate, 14 inches in diameter,



NO. IX. TWO-HANDLED POSSET-POT



NO. IV. FIFTEEN-WALL POSSET-POT



NO. VIII. SIXTEEN-WALL POSSET-POT

of to the Northampton Museum. Following this is a so-called Fareham ware posset-pot (No. v.), barely 4 inches high. It had two handles, and bears the date 1692 between the initials M. M. Both the initials and date are put on in yellow slip. Very little is known yet about this ware, which differs from the ordinary slip decorated ware in having the ornament, which was made separately, fixed on to the body of the vessel, instead of being trailed on, in the form of slip. Only four pieces of this ware are described in *Early English Pottery*. For the following year we have a plate of Lambeth Delft (No. vi.) bearing an ornament in blue, within which are the initials and date, "M. W. 1693." On page 100 of Mr. Hodgkin's

book is figured a plate with a similar decoration and date, except that in this case the initials are M. W. Of about this date is a small Bristol Delft plate (No. vii.), 8 inches in diameter, with full-length

painted with full-length figures of William and Mary. Next (No. viii.), there is another slip-ware posset-pot inscribed Richard Meir, and the date 1699. In a note relating to No. 106 in *Early English Pottery*, which is a posset-pot inscribed RICHARD MEIR HIS CVP, 1708, it is stated that "this pot was discovered in 1863 by Mr. Albert Hartshorne in an inn at Dodford, near Whieldon (a misprint for Weedon), Northamptonshire; but since that time both inn and pot have vanished, and no trace of either is to be found." The name Mier or Meir was a well-known one among the old Staffordshire potters. John Meir appears as the maker of two Cock Pit Hill posset-pots, both dated 1708, and there was another,¹ Richard Meir, who migrated in 1747 as a fireman with certain other workmen from Hot Lane, Staffordshire, to the

* Published in Vol. III. of THE CONNOISSEUR.
¹ Lower, *The Pottery of Great Britain*, page 123.



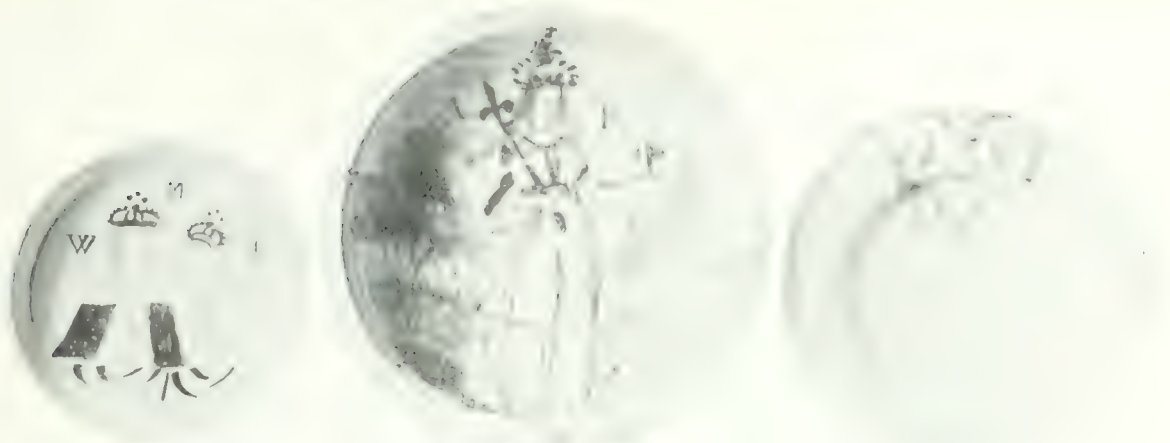
NO. X. LAMBETH DELFT PLATE



NO. XXIII. LAMBETH DELFT PLATE



NO. XVIII. LAMBETH DELFT



NO. VII.—BRISTOL DELFT PLATE

NO. VIII.—

NO. IX.—

pottery manufactured at the factory started at Chelsea. Belonging to the period of Queen Anne are two pieces figured respectively ix. and x. No. ix. is a perfect two-handled posset-pot showing a combination of slip and combed decoration. It is of light yellow glazed ware, the lower and round part being combed; above the top of the combing is a ring of dots in yellow slip, and round the top of the pot is the following inscription in dotted letters of slip: GOD BLESS QUEEN ANN. The other piece of this reign (No. x.) is another specimen of English Delft. It is one of those large dishes called "Blue Dash Chargers" (by Mr. E. A. Downman in his *English Pottery and Porcelain*). In the centre of it is painted in blue a full-length figure of Queen Anne crowned, and holding a sceptre in her right hand; in her left hand is a globe, and on either side of her head are the initials A. R.

(This plate formed part of the collection of the late Sir Henry Dryden, Bart., and was presented by Miss Alice Dryden.) It is $11\frac{3}{4}$ inches in diameter.

When the Staffordshire potters towards the middle of the eighteenth century made their early attempts at colour decoration of their salt-glazed ware, it was first by means of incised lines forming floral and other designs; these lines were sponged in with blue. Dated specimens of this period of salt-glaze manufacture are not uncommon, but prior to this period dated pieces are extremely scarce. No. xi. is a perfect two-handled cup or posset-pot, in plain white salt-glaze, 6 inches high and $7\frac{3}{4}$ inches in diameter. It is inscribed on one side, "W. B. Marthar Barlar, C.T.," and on the other, "C. Martha Barlar, T." On both sides is the date 1727. There are two other specimens of salt-glaze with incised decoration and dated.



NO. XIV.—



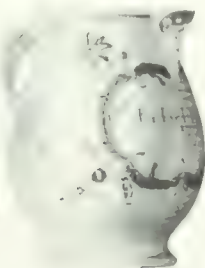
NO. XI.—



NO. XII.—



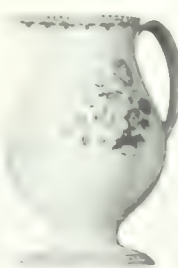
NO. XXIV.—



NO. XXVII.—



NO. XXV.—



NO. XX.—LEEDS



NO. XXVI.—LEEDS

No. xii., dated 1751, the glazing having within an incised floral decoration in blue the initials M. B., with the date. It is similar in shape to the well-known mug of Thomas Cox in the Schreiber collection in the Victoria and Albert Museum, which has the following inscription in blue:—

"Hail, Thomas Cox's cup;
Come, my Freind, and Drink it up.
Good news is come'n, the Bells do Ring:
And here's a Health to Prussia's King.
February 16th, 1758."

Another mug of much the same shape in Mr. Hodgkin's collection is inscribed JOHN COPE, 1749. Bearing the date 1753 is a large round dish (No. xiii.), 13½ inches in diameter, of yellow glazed ware, splashed with greys and browns; in the centre of it is an incised figure of some large bird, showing dark brown through the lighter yellow. It is of that class of decoration termed *graffiato*.

Mr. Hodgkin in his work describes twenty-three specimens of Fulham brown stone-ware, which are dated from 1726 to 1764. They are usually large cylindrical mugs or tankards. On three of them is this inscription:—

"O, Barbed Down, here we found,
A little bit of a neck and a round."

On a tall mug in the collection of Mr. H. C. Moffatt is inscribed:—

"A little bit of a neck and a round,
H. C. Moffatt, 1740."

In the Manfield collection there is but one solitary specimen (No. xiii.), which is of the usual shape and decoration, that of a tall cylindrical mug with one handle. It bears a square medallion in front, on which is depicted a scene from Hogarth's *Midnight Conversation*. Below this is inscribed the name of the sometime owner, Thomas Triplett, and underneath the representation of a stag-hunt; towards the base is the date 1761. The height of it is 10 inches. M. Solon figured two named and dated mugs of this ware in the first volume of *THE CONNOISSEUR*.

In No. xiv. we revert to the salt-glaze again. This is the third and last dated piece of salt-glaze in the collection. It is a square-shaped teapoy, incised with the name Lord Darnley, and the date 1767, both in blue, within an incised wreath touched in places with blue. There are altogether some forty pieces of salt-glaze illustrating the four periods of this ware into which Sir Alfred Church has divided it. The dated pieces described in *Early English Pottery*

number eighteen, and range in date from 1701 to 1778. There are only two specimens dated earlier than 1747.

To the following year (1768) we may assign an inscribed teapot, though it is not dated. This is a globular yellow glazed teapot (No. xv.) with a plain handle and an impressed spout. It is of deeper yellow than those usually attributed to Leeds, and called cream-ware. On one side is the inscription—

"Spencer Howe
And Liberty,"

within an ornamented cartouche in black and red. It is a relic of what is known in Northamptonshire as the "Spendthrift Election," which took place in 1768, when three candidates named Howe, Osborne and Rodney were severally nominated by Lords Spencer, Halifax, and Northampton. Lord Spencer's nominee was Mr. Howe, and "Spencer, Howe and Liberty" became a popular party cry. This motto was placed on numerous articles and given to the electors, together, no doubt, with sundry guineas. In a manuscript book written at this time the writer states that "the single article of ribbands cost £6,000." In the late Sir Henry Dryden's collection of "Smokiana" is a snuff-box with "Spencer, Howe and Liberty" on it. In those good old days a man's vote was worth something monetarily; the polls, instead of lasting one day only, often lasted more than a week. In this particular election the polling booths were open for fourteen days, and with 950 voters on the list they managed to record 1,149 votes. The result of the poll was declared by the Mayor of Northampton as follows:—Sir George Rodney and Osborne, 611; Hon. Mr. Howe, 538. Lord Spencer was not satisfied with this (the partiality of the returning officers being very apparent), so he appealed to the House of Commons, and after a scrutiny which lasted six weeks, during which sixty covers were daily laid at Spencer House, "Mr. Howe was declared the sitting member, and Sir George Rodney and Sir George Osborne tossed 5 guineas in a hat which should be the other, and Rodney got it." Mr. Joseph Hall, from whose manuscript book I have been quoting, says, "On the whole it was computed £160,000 was expended on both sides," but in a charming little book on the history and antiquities of Northamptonshire by the Rev. T. James, the author says that Lords Halifax and Northampton's expenses came to £100,000 each, and that Lord Spencer's expenditure was £160,000: truly a Spendthrift Election, with disastrous effects, as among other things the furniture in that most picturesque of all old houses, Compton Wynyates, was obliged to be sold.

Earthenware in Northampton Museum

The next piece is a specimen of brown Nottingham ware (No. xvi.). It is a large two-handled loving-cup or posset-cup, bearing the initials G. P., and the date of August 15th, 1769, round one side of the top; it

certain to fall to the lot of the one who had the good fortune to fish up the ring."

Brown stone-ware was made also at Bampton and Chesterfield, and at Swinton in Yorkshire, but as the



NO. XIII. TARGE FOUND POT, DATED 1753.

is $9\frac{3}{4}$ inches high and $8\frac{3}{4}$ inches diameter at the top. Without the handles the shape of it would remind us of the so-called drinking-cups of the Bronze Age. In an article contributed by Mr. T. Brushfield to the *Reliquary* for June, 1864, in which two brown glazed posset-pots are figured, he tells us "that on Christmas Eve it was very common to have posset* for supper, when little parties met to partake of a meal, and a vessel made especially for the purpose and the occasion, called a posset-pot, found a place on the pantry shelves in every house in the village. This vessel was in shape rather urn-like, as here shown. A small silver coin and a ring were generally put into the posset, and the persons who partook of it, numbering half a dozen, sometimes more, took each in turn a spoonful. If one of the young party fished up the coin with the spoon, such person was considered certain of good luck during the coming year, and an early and a happy marriage was considered equally

glaze on the Nottingham-made vessels was almost metallic in its lustre, it is easily distinguished from other brown stone-ware. Whether or not we can claim the election teapot (No. xv.) as of Leeds make, No. xvii. can pretty certainly be classed as Leeds. This is a cream-coloured jug, 8 inches high, with a ribbed body, having twisted handles and a masked spout. It is inscribed Richard Roberts, and dated 1776. On one side of it is a group of flowers in red and green: there are beaded rims round the base and round the top of the jug. In the collection are other inscribed pieces of cream-coloured ware, viz., a specimen of the old maid's teapot, inscribed "Solitude is my choice" (No. xxiv.). Another one has scenes from the life of the Prodigal Son (No. xxv.). There are four pieces made during the eighties, the years 1782 and 1788 being responsible for two each. No. xviii. is a Jackfield jug in black glaze, and of the usual shape, with oil gilding. This is inscribed Joseph Parr, 1782. No. xix. is a Nottingham ware puzzle-jug, inscribed round the top and dated 1782.

The next piece (No. xx.) is a white glazed jug of Leeds ware of somewhat graceful shape and plain

* Posset is described by the late Llewellyn Jones as being "an excellent mixture of hot ale, milk, sugar, spices, and sippets or dice of bread or oat-cake."



AN EMBROIDERED COAT, WITH A LOVELY SILK GAUZE SKIRT
IN FASHION BETWEEN 1850 and 1860.



NOTES & QUERIES

[The following are queries and answers of the kind which require information required by Correspondents.]

UNIDENTIFIED OLD PAINTING. (No. 66).

DEAR SIR,—We enclose a photograph of an old painting we have in our possession, which appears to be very old and really beautiful work. We shall be glad if any of your readers can identify it, also what the subject is and the artist.

Yours faithfully, HESKETH & Co.

UNIDENTIFIED PORTRAITS (Nos. 70 AND 71).

DEAR SIR,—Herewith unidentified portraits. The man has a black gown, with five or six buttons on each

of white cuff. There are buttons also down the front of gown. The portrait, which went up to the late Mr. Martin Colnaghi, of the Marlborough Gallery, Pall Mall, was considered by him to be early eighteenth century, and well painted. The portrait of the lady also was pronounced by him to be well painted, and by Michael Dahl. I am *most* anxious to know who they are, or should be grateful for any opinion on them.

Yours faithfully, JOHN S. REEVE.



FIGURE UNIDENTIFIED OLD PAINTING



76. UNIDENTIFIED PORTRAIT.

UNIDENTIFIED PORTRAITS (Nos. 72 AND 73).

DEAR SIR,—I enclose photo of two pictures which I have been unable to identify. I should be much obliged if any of your readers could appear to the rescue in the case of subject or painter, or both.

Yours truly, (MISS) A. J. DAVIES, N.

UNIDENTIFIED PICTURE (No. 74).

SIR,—We enclose photo of picture for reproduction in your identification columns, and shall be glad of any information respecting the same. The picture is an oil painting measuring 30 in. by 20 in., excellent in colour and composition, and suggests the work of the famous animal draughtsman, Henry Alken. The background seems to point to a Welsh border or dale. Perhaps some of your readers may recognise the place.

Yours truly, MILLER & CO.

UNIDENTIFIED PORTRAIT (No. 75).

DEAR SIR,—I send herewith photo of picture in my possession which has been in my possession for at least thirty years, is in excellent condition, but its origin is obscure. Could you kindly say if artist can be identified, and let me know as soon as convenient?

I am, yours very truly, JAMES BALLANTYNE.

UNIDENTIFIED PORTRAIT (No. 76).

SIR,—I send you a photo of an oil painting measuring 4 ft. 2 in. by 3 ft. 2½ in. to be inserted in THE CONNOISSEUR, hoping that some one of your many readers may help me to identify the artist, and the subject of the portrait. The lady has dark brown hair and eyes. Her robe of green satin is trimmed with ermine. Underdress of pale primrose silk; dull red sash; fine lawn sleeves. In corner of canvas appears a picture of trees and sky in gilt frame. The portrait has been at least one hundred years in my family. It came to me from a grand-uncle, who always called it *Nell Gwynn*, by Lely. And I remember seeing with him, as companion picture, a large painting of Charles I. What became of the latter on my grand-uncle's death I don't know. In the photo I send you the figure seems crooked, or out of proportion, but that is caused by the camera being held to one side to get a good light. The mark under one eye is a blemish in the photo not on the canvas.

Yours truly, MARY.

UNIDENTIFIED PORTRAIT (No. 77).

DEAR SIR,—I shall be much obliged if any of



77. UNIDENTIFIED PORTRAIT.



172 UNIDENTIFIED CARDINAL

your readers can help me to identify the cardinal represented in the enclosed photograph.

Yours faithfully, C. F. C.

PORTRAIT OF JAMES CURTIS (No. 78).

DEAR SIR,—I am sending you the accompanying portrait of James Curtis, the well-known brewer, and the brother of the famous Lord Mayor of London of that name. The portrait was painted by Lawrence, and must have been a very early one ; but although I



73 UNIDENTIFIED

have seen seven different copies of the print. I have never found any lettering on it. The British Museum have identified the print for me, but they do not know the engraver. If you think it of sufficient interest to reproduce in *THE CONNOISSEUR* with the information I have given as to the portrait and painter, we may be able to identify the engraver. It was probably Reynolds ; but it must have been an early one.

Yours very truly, JOHN LANE.



174 UNIDENTIFIED



75. UNIDENTIFIED. OIL ON

UNIDENTIFIED PAINTINGS (Nos. 79 AND 80).
DEAR SIR, I would if any of your readers can



76. UNIDENTIFIED. OIL ON

help me to find something about two pictures I have had
for some years, and which are certainly remarkably



77. UNIDENTIFIED. OIL ON



780. PORTRAIT OF A GREEK OFFICER.

well executed. I enclose rough prints. The three figures are said to be portraits of Miaonlis, Coliopoulos, and Botzaris, three Greek officers, who distinguished themselves in the emancipation of their country, and were afterwards sent as head of the deputation to the court of Bavaria to solicit Prince Otto to become King of Greece. The canvas is 42 in. by 47 in. The other is a striking full-size oil of St. John the Baptist. They are not signed.

Yours truly, W. BANWELL.

UNIDENTIFIED PORTRAIT NO. 51 (AUGUST NUMBER).

SIR,—Unidentified picture No. 51 in the August CONNOISSEUR is clearly by Willem de Poorter.

Yours obediently, A. T.

UNIDENTIFIED PAINTING NO. 60 (OCTOBER NUMBER).

DEAR SIR,—With reference to the unidentified painting No. 60, *Jael and Sisera*, I have seen an engraving of the same in an Early Victorian copy of

the Old Testament. It was precisely the same as the picture in THE CONNOISSEUR, and was called *Jael and Sisera*, painted by Jas. Northcote, R.A., engraved by W. Holl.

Yours faithfully, SUBSCRIBER.

LOUIS GHÉMAR.

DEAR SIR, THE FRENCHMAN LOUIS GHÉMAR went to Scotland (Aberdeen) about 1851 to 1853, called by a great publisher to illustrate an *édition de luxe* of the works of Sir Walter Scott. Have you ever heard of that edition? Will it be possible to find in any of the libraries of the country a copy of the edition published?

During his long stay in Scotland, Louis Ghémar made a great many portraits. Could it be possible to get some of those portraits (lithographs)?

I am, dear Sir, yours sincerely,

J. A. FLEMING, JUNIOR.



79 UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING, NO. 55 (SEPTEMBER NUMBER).

SIR, The unidentified painting, No. 55 in the September issue of *The Connoisseur* is strongly reminiscent of Adam Elsheimer (1571-1625), but the style, color, and the material on which it is painted seem to me to point to a copy after that master. For the most part, Elsheimer's works are small and on copper. Hence the advantage of studying in the Fitzwilliam collection at Cambridge.

Yours truly, J. HASWELL, D.C.L.

LOST OR UNKNOWN PICTURES.

SIR,—I wonder if any of your readers can help me to find the whereabouts of the following pictures, which were sold at 9, Connaught Place, on Thursday, 15th June 1906, at 11.15 A.M. 1906:—

- (1) *Portrait of George III.*, by Sir Joshua Reynolds.
- (2) *Portrait of Queen Charlotte*, after Sir Joshua Reynolds.
- (3) *Portrait of a Lady*, by Kneller.

Yours faithfully, H. G. BOUWENS.

UNIDENTIFIED PICTURE NO. 65 (OCTOBER NUMBER).

SIR,—The seals reproduced in your October issue in connection with an unidentified picture (No. 65) represent the armorial bearings and crest of the Earl of Mount Cashell.

Yours faithfully, F. CARRUTHERS GOULD.

Re JOSIAH SPODE.

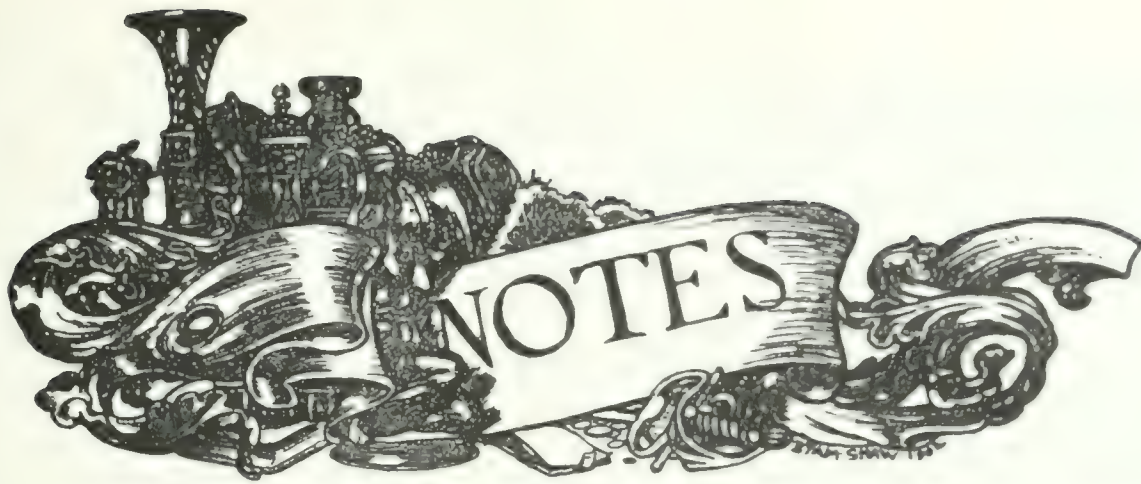
DEAR SIR,—In your last February number, No. 138, Volume XXXV., Mr. Tom Cannon enquires if any of your readers know of any descendants now living of Josiah Spode.

I am in a position to advise that there are direct descendants now living in Queensland, and if Mr. Cannon cares to write to me, I can put him into communication with them.

I am, yours faithfully, JOHN S. CAMERON.



18 UNIDENTIFIED PAINTING



It would be difficult to suggest a more appropriate title than that of *Lady Hamilton's Farewell to Romney's beautiful picture* in the collection of Lieut.-Colonel

Our Plates. Sir Audley Neeld, Bart.—so universally known by that name. Yet Romney had no thought of the deserted wife of Perseus when he painted it. His canvas is really an illustration of one of Cowper's poems, which relates how a serving-maid named Kate "fell in love with one who left her, went to sea, and died." The earliest engraving from the work was titled after Cowper's ill-fated heroine; from a more recent one—a mezzotint engraved by H. L. Greenhead, and published by Messrs. Henry Graves & Co., Ltd.—our reproduction is taken. It is perhaps well that the original title of Romney's picture should not

be revived. His graceful figure of Lady Hamilton neither 'puts' one in mind of a "serving-maid," nor does the pleasing melancholy with which he has invested her suggest unquenchable sorrow. She is of the true Ariadne type, ready to accept consolation for



lover in the attentions of another. The plate of *Mrs. Drummond Smith*—a portrait from a painting by Thomas Lawrence—which Mr. Algernon Graves conclusively proved to be by Reynolds

has been described in our last number. A third English portrait is that of *John Downman*, R.A., the plate of which is taken from the engraving in colours by *James F. F. F. F.* While fashionable types of art are always changing, our prophesied that English artists will

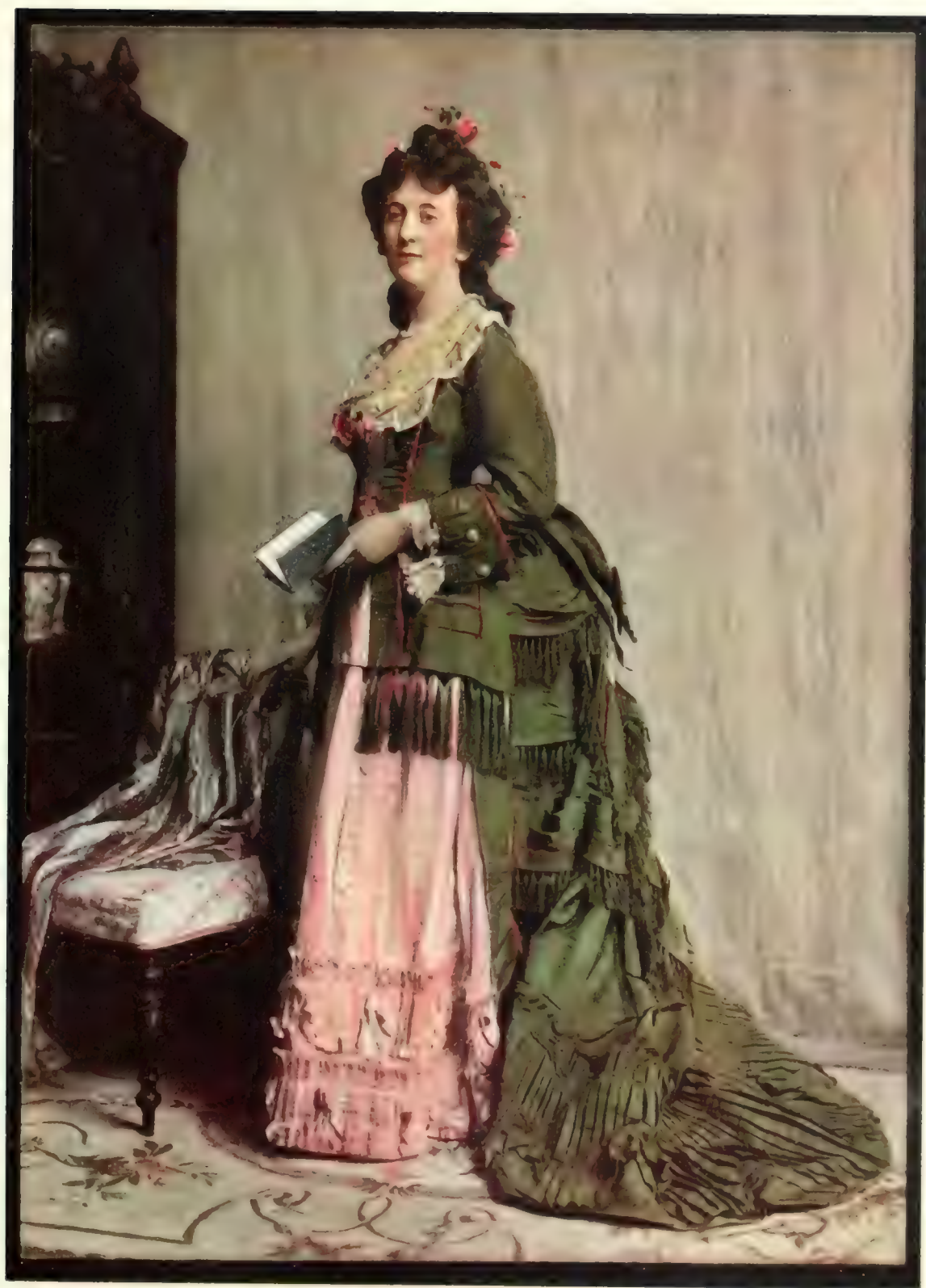
THE FAREWELL TO ROMNEY. BY ALGERNON GRAVES. (From the original painting by Romney.)

beauty remains that of a less in vogue, for delight in feminine beauty appears one of the most unchangeable of human emotions; so that whether it is represented by the *La Joconde* of Michelangelo, or the *La Joconde* of Leonardo da Vinci, or the pictures of Mr. Sargent, it will always meet with admirers.

For a type of French eighteenth-century beauty, we may take the figures in *The Fountain of Love*, by Jean Honoré Fragonard, the contemporary of Reynolds, Romney, and Gainsborough, who, if he did not put his sitters on canvas with the same feeling of intimacy, was far greater as a decorative painter. This picture is one of the attractions of the Wallace Collection; the fine reproduction of it is taken from the second volume of *Famous Paintings*, by kind permission of Messrs. Cassell & Co., Ltd., and is a typical sample of the fifty plates which adorn that wonderful twelve-shilling volume. Here, indeed, one may study types of feminine beauty of various nationalities and periods. Fragonard's contemporary—and in some sense his rival—Greuze is represented by his *Head of a Girl*, in the National Gallery, and the *Fidelity*, in the Wallace Gallery. There is more sentiment in his pictures than in those of Fragonard, but perhaps less art—certainly less decorative feeling, while the sentiment sometimes borders on sentimentality—yet Greuze is assured of permanence because of the feminine charm with which he invested his work. Mr. Sargent's strength of brushmanship and fine sense of colour is shown in his *Madame Le Brun*, in the Wallace Gallery.

and Madame Le Brun submits her claim to be the greatest woman portrait painter of all time by the picture of herself now in the National Gallery. Reynolds shows wonderful insight into maternal affection by his *Mrs. Hoare and Child*, and Leonardo his profundity of vision in the enigmatical smile of the lost *La Joconde*. There are other portraits as well by Rembrandt, Velazquez, Gainsborough, and what-not, as well as a wealth of some of the world's greatest landscapes, genre and historical pictures. In all the latter, however attractive they appear to us now, there is not the same permanent and universal power of enchantment that there is in the portraits of some of these long-dead beauties. The charm of landscape to a certain extent is a modern sensation, and to a certain extent it remains provincial, appealing only with special force to the natives of that country which it portrays, while the conceptions of religious and historical events change with every age. With these subjects, then, it is the power of paint, the technical skill and artistry of the artist, which alone secures them immortality; and artistry, if expended on a theme that ceases to retain its popular interest, is only appreciated by the cultivated. Feminine beauty almost alone seems to have a permanent standard of appraisal, and thus the great artists, who expend their genius immortalizing it, may be sure of an appreciative audience in every age and country, and among the ignorant as well as among the cognoscenti.





AN AFTERNOON DRESS OF GREEN AND PINK SILK
VERY TYPICAL OF THE MODES BETWEEN 1888 AND 1895





The great fact about Spanish art is its flowering or blossom in the late sixteenth and seventeenth centuries and its sterility—with the exception of a solitary bloom at the close of the eighteenth century—before and afterwards. Perhaps Mr. Maurice W. Brockwell and Mr. Herbert Cook, who have been mainly responsible for the organization of the Exhibition of Spanish Old Masters at the Grafton Galleries, may not agree with the statement; and yet this exhibition, more widely representative of retrospective Spanish painting than any other held in the country, amply confirms it. One sees the course of six centuries of Spanish art traced in the 193 works included. If it were not for the few master-painters who lived during the great epoch, would it have been worth the tracing, for, despite the magnificence of its achievement, the Spanish is not a great school of painting, but one of a few great painters?

Spanish genius and poverty are accountable for these vagaries of its art. You cannot have a broad-bottomed art without a broad-bottomed commerce. Art flourished in fifteenth and sixteenth-century Italy, in seventeenth-century France and Holland, and in eighteenth-century England, because the mercantile communities were numerous and prosperous. Their money, directly or indirectly, supported the shoals of painters, little as well as great, who had ceased to work entirely for the Court and Church. In Spain commerce flourished for only a brief period, then it decayed; art having no scope for development, dwindled and faded like a plant growing in a shallow and nurtureless soil.

The seedlings of Spanish art were borrowed from abroad, taking earliest root in Catalonia—a province never wholly conquered by the Moors, and which in some sense may be said to have formed the nucleus of the recreated Spanish kingdom. Of this early Catalan art an interesting specimen is shown in Mr. Roger Fry's *Altar Front with Scenes from the Life of St. Martin*, which dates from the year 1250. Its inspiration is wholly Byzantine, probably transmitted from the East through the medium of the early illuminating artists who practised in the dominions of Charlemagne and his successors. The next specimens in point of chronology date about 170 years later. These

are four of the panels of an altar-piece depicting the *Legend of St. Ursula*, belonging to Sir F. Beaufort Palmer. Highly pleasing in point of decorative effect, these works show few distinct traces of Spanish origin; and the same may be said of Mr. Herbert Cook's beautiful little painting of *The Mystic Marriage of St. Catherine*, catalogued as belonging to the late fifteenth-century school of Portugal—Portugal in matters of art being reckoned as part of Spain.

Not until the sixteenth century can the true Spanish school be said to have come into existence—a school formed by the fusing of various provincial characteristics into a homogeneous national feeling under the pressure of strong foreign influences. Before then there had been some great provincial artists. The picture of *St. Michael overcoming Satan, with the Kneeling Figure of a Donor*, belonging to the Dowager Lady Wernher, already shown in the Grafton Gallery, exemplifies the work of one of these—Bartolomeo Vermejo, an artist belonging to the school of Cordova, who flourished at Barcelona in the latter part of the fifteenth century, his art being influenced, but not submerged, by Catalan inspiration. Another version of the same theme, *St. Michael and the Dragon*, shows how far the work of the native Catalan artists of this period fell behind that of Vermejo in refinement and precision of execution. There are many other representative specimens of Spanish primitive art included, but the majority are interesting rather from an archaeological than an artistic standpoint.

Of the great period of Spanish art Velazquez is the chief exponent, and to him there are attributed no less than twenty-seven examples. These—or at least the pictures which can be positively assigned to the master—generally represent the earlier periods of his art. First of all comes Sir Frederick Cook's picture of *An Old Woman Frying Eggs, or The Omelette*, which is supposed to date from the artist's nineteenth year. It offers the characteristics one would expect to find in the immature work of a great realistic artist—strong and conscientious execution combined with over-elaboration of prosaic detail. In the Duke of Wellington's well-known picture of *The Water Seller, or The Water Carrier of Seville*, as it is popularly called, which dates two or three years

later, Velazquez shows astonishing progress, not so much in his brushmanship as in his power of selection. The Cook canvas, for all its mastery of paint, is more of a record than a picture, whereas *The Water Seller* is a great work of art, profound in feeling, simple in expression, and containing nothing that would be better omitted. The *Two Young Men of the Duke of Wellington*, and *The Kitchen Maid*, belonging to Mr. Otto Beit, both belong to the same period. The restorations on the former have deprived it of something of its vitality; but the latter, a comparatively unknown work, is in fine condition, and is an interesting specimen of Velazquez's early realistic work when he was still the nominal pupil of his father-in-law, Francisco Pacheco.

It was with the latter that Velazquez made his two journeys to Madrid to seek employment at the court of Philip IV.; the first in 1621, which was fruitless, and that of 1623, which was crowned with a greater success than the painter could have anticipated. *The Water Carrier* had been taken with him as a sample of his powers, a proof of the high opinion he entertained of it; but it was not to this picture he owed his introduction to the king, but to a portrait of Don Juan de Fonseca. The result was that he was commissioned to paint an equestrian portrait of Philip, a commission so successfully performed that henceforth he practically lived with his royal master, continually painting likenesses of him. The earliest of these included in the exhibition—there are only two—is the full-length of the king, probably painted about 1628, or perhaps earlier. It is a grandly composed work. Philip IV., not yet disenchanted with the responsibilities of office, shows an animation and vivacity that is not visible in his later portraits. He stands grasping a baton in his right hand, his left resting on the hilt of his sword, his legs firmly poised, and a look of martial determination on his countenance. It is not Velazquez's finest portrait of the king, but it gives the noblest conception of him. The colour is rich and luminous, a little reminiscent of Titian, and painted with a less restrained palette than Velazquez usually employed. A doubt of the authenticity of this picture was expressed by the great Spanish critic, the late Don Aureliano de Beruete, and for the expression of this there is a certain amount of justification. Noble as are the conception, arrangement, and coloration of the work, the handling betrays a certain lack of spontaneity which is not characteristic of Velazquez at any period. It is more hard than either that of his earlier pictures or the ones which came afterwards. May it have been painted at the time when some of the contemporary artists were protesting against the "detestable naturalism" of the young court painter—an essay to show that he could attain the high surface finish of some of the decorative costume pictures of his predecessors, or is it that it is a replica of some lost original? Kings then, as now, seldom had a pleasing likeness made but what they ordered some repetitions from the artist.

The other portrait of the king is the spirited finished study of *Philip IV. on Horseback*, now belonging to Lord Northbrook, and once the property of the banker-poet Samuel Rogers, at whose sale in 1856 it brought

£215 5s. The large version of the same subject hanging in the Prado was painted in 1644, and there are several others in existence. The Northbrook picture, while resonant in colour and free in handling, hardly exhibits that sureness of touch which one associates with the best works of the artist. The authenticity of *A Lady with a Mantilla*, from Devonshire House, has been strongly attacked, and as strongly defended. It is a tonal harmony more suggestive of the suavity of Whistler than the brute-strength of Velazquez. Mazo has been suggested as its author; but Mazo was more or less an echo of Velazquez in his orthodox moods, and this is not Velazquez in his orthodox mood. The picture is pretty well established as a portrait of the painter's daughter Francisco, the wife of Mazo. Its delightful ease conclusively proves it not to have been a copy. What more likely that the artist, in making a portrait of his own daughter, should venture on an intimacy of feeling and a tenderness of treatment which he dare not attempt in his commissioned works?

The *Portrait of Pope Innocent X.*, lent by the Duke of Wellington, has been another battle-ground of critics. Like most of Velazquez's works belonging to the duke, it formed part of the spoil looted by the French from the Royal Palace of Madrid, and captured by the English at Vittoria. The King of Spain presented these pictures to the Iron Duke—a valuable gift, but hardly equivalent to as many hundreds of pounds as it would be worth tens of thousands to-day. The picture is one of several replicas which were made—the original portrait being presumably left in Rome—and, coming from the Madrid palace, should possess every claim to be from the hand of the master. However this may be, the picture has been over-eulogized. In conception and handling it does not stand on the same plane with one or two of the Velazquez portraits in the National Gallery.

Passing over the other works by and attributed to this artist, which have been shown before, one comes to the enigmas of the exhibition, *The Dying Gladiator*, lent by Mr. F. D. Walenn, and Mr. M. H. Spielmann's *Angels appearing to the Shepherds*. The former is a foreshortened study from the nude, powerfully painted, but having no special affinity with Velazquez's work, and more probably Italian than Spanish. Mr. Spielmann's picture has far more serious claims for consideration. It is emphatically a Spanish work of about the early period of Velazquez, and more closely coincides with his technique than that of any of his contemporaries. The date assigned to it by its owner is 1622, the period immediately after his rebuff in Madrid, when it might be expected that, seeing no opening in portraiture, and tiring of producing streets and interior scenes representing the doings of the commonalty, he made a new departure by essaying religious art, for which there was at that time a steady market. The picture, whomever it is by, is a fine work, quite one of the most striking pictures in the exhibition; the sleeping figure on the right being a marvellous piece of realistic brush-work, quite in accordance with Velazquez's style in his Seville period.

Seville was the richest mart in Spain, and so it was in the nature of things that it should give birth to the two



SELF-PORTRAIT OF MURILLO BY HIMSELF. LENT BY THE EXECUTORS OF THE DUKE OF SUTHERLAND. IN THE EXHIBITION OF PAINTING, SCULPTURE, AND ARCHITECTURE, AT THE LONDON GALLERY.

greatest Spanish artists. The second was Murillo, once more esteemed than Velazquez himself, but now somewhat under a cloud. His self portrait belonging to Earl Spencer, which has not been exhibited in London since 1895, should do something towards reinstating him—if not in his old position, at least in a higher one than he at present holds. The frame painted on the canvas round the portrait perhaps interferes with one's enjoyment of the beauty of the work, which holds its own with any picture in the exhibition. The Duke of Wellington's *Portrait of a Man*, hanging near by, is also a fine work, but badly wants cleaning. Another good example of the artist is Mr. W. G. Rawlinson's full-length of a man in a black dress with sleeves slashed with white. In these pictures Murillo's true genius fully exemplifies itself; they are simple, unaffected and natural, well characterised, painted with great restraint of colour, and attaining much of the powerful

realism of Velazquez though with greater suavity of manner. The large *Prodigal Son*, lent by the executors of the Duke of Sutherland, is not so convincing. It is less solidly painted, the colouring is insufficiently contrasted, and though the father and son form a nobly conceived group, the other figures are wanting in interest. In considering this picture, however, one has to remember that it is seen under great disadvantages. Murillo painted it as an integral part of a homogeneous scheme of decoration—one of eight pictures to the Church of the Hospital of San Jorge at Seville. Separated from its fellows and hung at a different height to that from which it was originally intended it should be viewed, the picture can only be considered as a fragment of a work. Similar disadvantages handicap the display of nearly all Murillo's larger works. He painted them to be seen in comparatively ill-lit churches and often at a considerable height. Removed from such

environment and placed low down in the searching light of a modern picture gallery, they are apt to look thin and

on the other hand, represented, perhaps, Alonso Sanchez Coello, who stood in much the same relation to Philip II. as Velazquez did to Philip IV., is most strongly shown. His art, however, is rather Flemish than Spanish—an echo of the work of Antonio More, whom he succeeded in his appointment as painter to the king. That his elaborate and somewhat laboured work is capable of producing a highly decorative effect was shown in several pictures lent from the king's collection, and in the *Portrait of Philip IV.*, on the National Gallery of Ireland. Of the twelve pictures by or ascribed to Goya none of them showed this unequal artist at his best. Ribera was not seen to much advantage; and only one example was shown as by Mazo, the strongly painted *Portrait of Charles V.*, belonging to Sir Frederick Cook, and formerly attributed to Velazquez, though the *Portrait of Queen Marianna*, a version of a portion of the picture recently given by the Countess of Carlisle to the National Gallery, is more likely to be a replica by Mazo than a copy by Juan Carreño de Miranda, to whom it is now assigned.

As already stated in THE CONNOISSEUR, the proceeds of the exhibition will be divided proportionately between the National Art Collections Fund and the Sociedad de Amigos del Arte Española in Madrid.

ONE of the chief items of interest in the report of His Majesty's Commissioners for the International Exhibitions at Brussels, Rome, and Turin is the article by Mr. Thomas Cuthick Moore on the pottery and porcelain industries. It is a lucid and well-reasoned exposition, which deserves to be studied by all English master-potters, and it also makes important recommendations which should be taken to heart by the Government. Mr. Moore states "that in the markets of the world British pottery is admitted to hold the first place for finish, durability, and decoration." He adds: "This position is likely to be held, because the ordinary commercial wares are put on the market at prices very little in advance of vastly inferior goods which are put in competition from other countries. Where the prospects of British potting are less roseate is on the artistic side of the industry. With some remarkable exceptions, English designers are too much occupied in reproductions and imitations of existing pieces to produce original artistic work, so that the personal note in the art of potting in this country has almost ceased to exist." Mr. Moore puts this down largely to the restrictions of commercialism and the general introduction of machinery, which, while it "has not entirely deposed the craftsman, has deposed the apprentice." What we have to consider is, whether the apprentice is adequately replaced by the teaching in the technical schools.

"Our continental competitors have to deal with exactly the same mechanical and commercial problems as ourselves; but on the Continent the technical teacher is a

technician, and not a theorist. He is one who has learned his craft in a pottery, and has gained prestige by its practice," whereas in England the teacher is more often an artist without any practical knowledge of technical craftsmanship. The result is, that while the "art teaching is efficient within certain well-defined limits," its fruits, as exemplified by the majority of pieces shown at the exhibitions, suggested "a need for a closer relation between designer and craftsman."

"In the finer types of pottery exhibited at Brussels and Turin by English makers the absence of applied decoration of a legitimate, or at any rate a creative, type was marked, with the exception of the exquisite *flambés* and excellent glazes which formed part of the British exhibits, and which certainly did secure for this country special merit, riveting as they did the attention of connoisseurs and securing for themselves the admiration of all beholders. The fact that otherwise there were no epoch-making examples of British pottery or porcelain, and few which would be coveted by the trustees of civic museums or fastidious and wealthy collectors of objects of vertu, is plainly not due to a present lack of capacity for their production. If the artists and craftsmen who are capable of producing the finest work—who are scattered over the various potteries—and who, by stress of circumstances, are engaged mainly on work that is frankly commercial, could be gathered together, or commissioned to supply examples of their work (say, by the State) for any international exhibition in which the Government interested itself, there would be a means of showing what the British potter could do. It is not the expense alone that deters the manufacturer from producing a *pièce de resistance*, nor the difficulty of finding a market, but the diversion from his ordinary methods, with the resultant loss of time. It would be easy for the Government, on the report of its Commissioners and jurors, to select certain firms, to moderately subsidise them or commission them to make exhibition pieces or services (as was done at Sèvres and other historic potteries), and to exhibit not as a private firm or combination of firms, but as the State itself on behalf of the national industry. This would be an inexpensive (and possibly even remunerative) means of developing the best phases of the ceramic industry, and certainly under such conditions Great Britain would hold its own in competition with the rest of the world."

IN saying that Sir Alfred East's death will be a great loss to both art and artists, one pays a tribute to the man as well as to the painter. His influence, assistance and advice were always at the service of his fellow-craftsmen, and he showed a consideration for those who had not been so successful as himself in a practical manner which deserves more often to be emulated. It is characteristic of the man that one of his last actions—taken on the sick-bed from which he was not to rise again—was to protest against the harsh enforcement of certain rules against some members of a society to which he belonged. One has to regret that this

English Ceramic Art at Brussels and Turin

at Brussels, Rome, and Turin is the article by Mr. Thomas Cuthick Moore on the pottery and porcelain industries. It is a lucid and well-

The late Sir Alfred East, P.R.B.A., R.A.



THE FOUNTAIN OF LOVE.

BY JEAN HONORÉ FRAGONARD. IN THE WALLACE COLLECTION.
From "*Famous Paintings*" (Cassell & Co.).



of his work, and the fact that he was born in Scotland, and that he was a member of the Royal Academy, and that he was a member of the Royal Society of British Artists, and that he was a member of the Royal Institute, and that he was a member of the old Grosvenor Gallery, and that he was a member of the now defunct New Gallery. His work, though appreciated by the discerning from the first, was somewhat tardily recognised by the authorities. He was not elected Associate of the Royal Academy until 1898, and it is only during the last few months that he was promoted to full membership. On the Continent and elsewhere he received many distinctions. He had gold medals awarded him at Paris and Munich, was made a Cavaliere of the Order of the Crown of Italy, a Member of the Société National des Beaux-Arts, France, and an Honorary Member of Meiji Bijutsu Kai, Japan. One of his pictures was purchased for the Luxembourg, Paris, while others have been acquired for the public galleries of Hungary, Venice, Pittsburg, Liverpool, Manchester, Birmingham, Leeds, Oldham, Preston, and elsewhere. Only recently Sir Alfred presented a fine collection of his own works to the nation at the Royal Academy.

As an artist Sir Alfred occupied a distinguished place



THE OLD RECTORY, KETTERING. BY SIR ALFRED EAST.

of his work, and the fact that he was born in Scotland, and that he was a member of the Royal Academy, and that he was a member of the Royal Society of British Artists, and that he was a member of the Royal Institute, and that he was a member of the old Grosvenor Gallery, and that he was a member of the now defunct New Gallery.

America and on

this the sentiment of his picture and responsible. It

mopolitan than English, leaning rather to the refined classic

than the sturdy naturalism of Constable. Before all things Sir Alfred was a master of de-

was to compose the crude facts of nature into rhythmic harmonies of form and colour, and

ing this without

the sacrifice of essential truths. His brushwork was always fluent and informing, he painted with equal facility in water-colour as in oil, and attained considerable distinction as an etcher.

THE autumn exhibition at Messrs. Tooth's Galleries (155, New Bond Street) exemplified some of the best phases of nineteenth-century con-

Oil Paintings by Continental Masters

able at the present moment, but all possessed of certain elements of truth and beauty, which, though overlooked for a time, will ensure their ultimate permanence. One of the artists whose works are at present somewhat under a cloud is William Adolphe Bouguereau, a painter whose studio, something less than half a century ago, was the Mecca to all art students. Bouguereau in his art is a lineal descendant of Ingres; and Ingres, if still respected, is not now followed, for he was a worshipper of beautiful and exact line, and the gods of the present day are feeling, atmosphere, and tone. Bouguereau was not so great as Ingres; the pure Grecian feeling of the latter in his hands lost something of its beautiful austerity. He strove more for decorative effect than for the realisation

Figure 10 shows that the α values for the α -phase are in the range 0.001–0.002, which is in good agreement with the values of 0.001–0.002 reported by other workers [10, 11]. The β -phase α values are in the range 0.001–0.002, which is in good agreement with the values of 0.001–0.002 reported by other workers [10, 11]. The γ -phase α values are in the range 0.001–0.002, which is in good agreement with the values of 0.001–0.002 reported by other workers [10, 11]. The δ -phase α values are in the range 0.001–0.002, which is in good agreement with the values of 0.001–0.002 reported by other workers [10, 11].

they possess no atmospheric environment. The artist intended these things. His desire was to create an ideal and abstract beauty of form, and to eliminate anything which would distract attention from the ideal beauty. The artist was not a painter, but a sculptor, and he used his skill and knowledge, and arranged into a beautiful composition. The work is a masterpiece of sculpture, and a realistic painting then as a piece of sculptural decoration. One has written so much about this great though unfashionable artist that little space is left for those who still are deservedly in the vogue. A luminous and beautifully toned picture of *The Port of Marseilles* is by P. J. Clays; two characteristic examples by J. Israëls, *From the Studio of a Master* and *From the Studio of a Master*, and later periods; and Corot, Harpignies, W. Maris, and Lhermitte are all well represented.

THE drawings in pencil, chalk, and charcoal by Mr. E. J. M. ...

Drawings by
E. Borough-
Johnson

Drawings by E. Borough-Johnson

Bond Street showed a close affinity in outlook and feeling to the modern Dutch school, more especially to the work of Josef Israels. Like that of many of his prototypes, Mr. Borough-Johnson's vision is too joyless to enable him to portray the whole aspect of life. His figures are habitants of a world of toil and sorrow, in which there is no respite from labour and no pleasure to be found in its performance. In the finely composed and firmly set down charcoal drawing of *Carting Fish, Échafes*, a typical example of his work, you have three generations—grandmother, mother, and son—

are harnessed. The old woman's face is furrowed by care, her lips compressed into perpetual hopelessness; one feels that age has only brought with it a fuller conviction of the cruelty of life, and that her daughter



and grandson have awakened to the same knowledge. So it is with the figures in the other drawings; the Dutch children in *Ringling* *1904* *1905* *1906* *1907* *1908* *1909* *1910* *1911* *1912* *1913* *1914* *1915* *1916* *1917* *1918* *1919* *1920* *1921* *1922* *1923* *1924* *1925* *1926* *1927* *1928* *1929* *1930* *1931* *1932* *1933* *1934* *1935* *1936* *1937* *1938* *1939* *1940* *1941* *1942* *1943* *1944* *1945* *1946* *1947* *1948* *1949* *1950* *1951* *1952* *1953* *1954* *1955* *1956* *1957* *1958* *1959* *1960* *1961* *1962* *1963* *1964* *1965* *1966* *1967* *1968* *1969* *1970* *1971* *1972* *1973* *1974* *1975* *1976* *1977* *1978* *1979* *1980* *1981* *1982* *1983* *1984* *1985* *1986* *1987* *1988* *1989* *1990* *1991* *1992* *1993* *1994* *1995* *1996* *1997* *1998* *1999* *2000* *2001* *2002* *2003* *2004* *2005* *2006* *2007* *2008* *2009* *2010* *2011* *2012* *2013* *2014* *2015* *2016* *2017* *2018* *2019* *2020* *2021* *2022* *2023* *2024* *2025* *2026* *2027* *2028* *2029* *2030* *2031* *2032* *2033* *2034* *2035* *2036* *2037* *2038* *2039* *2040* *2041* *2042* *2043* *2044* *2045* *2046* *2047* *2048* *2049* *2050* *2051* *2052* *2053* *2054* *2055* *2056* *2057* *2058* *2059* *2060* *2061* *2062* *2063* *2064* *2065* *2066* *2067* *2068* *2069* *2070* *2071* *2072* *2073* *2074* *2075* *2076* *2077* *2078* *2079* *2080* *2081* *2082* *2083* *2084* *2085* *2086* *2087* *2088* *2089* *2090* *2091* *2092* *2093* *2094* *2095* *2096* *2097* *2098* *2099* *2100* *2101* *2102* *2103* *2104* *2105* *2106* *2107* *2108* *2109* *2110* *2111* *2112* *2113* *2114* *2115* *2116* *2117* *2118* *2119* *2120* *2121* *2122* *2123* *2124* *2125* *2126* *2127* *2128* *2129* *2130* *2131* *2132* *2133* *2134* *2135* *2136* *2137* *2138* *2139* *2140* *2141* *2142* *2143* *2144* *2145* *2146* *2147* *2148* *2149* *2150* *2151* *2152* *2153* *2154* *2155* *2156* *2157* *2158* *2159* *2160* *2161* *2162* *2163* *2164* *2165* *2166* *2167* *2168* *2169* *2170* *2171* *2172* *2173* *2174* *2175* *2176* *2177* *2178* *2179* *2180* *2181* *2182* *2183* *2184* *2185* *2186* *2187* *2188* *2189* *2190* *2191* *2192* *2193* *2194* *2195* *2196* *2197* *2198* *2199* *2200* *2201* *2202* *2203* *2204* *2205* *2206* *2207* *2208* *2209* *2210* *2211* *2212* *2213* *2214* *2215* *2216* *2217* *2218* *2219* *2220* *2221* *2222* *2223* *2224* *2225* *2226* *2227* *2228* *2229* *2230* *2231* *2232* *2233* *2234* *2235* *2236* *2237* *2238* *2239* *2240* *2241* *2242* *2243* *2244* *2245* *2246* *2247* *2248* *2249* *2250* *2251* *2252* *2253* *2254* *2255* *2256* *2257* *2258* *2259* *2260* *2261* *2262* *2263* *2264* *2265* *2266* *2267* *2268* *2269* *2270* *2271* *2272* *2273* *2274* *2275* *2276* *2277* *2278* *2279* *2280* *2281* *2282* *2283* *2284* *2285* *2286* *2287* *2288* *2289* *2290* *2291* *2292* *2293* *2294* *2295* *2296* *2297* *2298* *2299* *2300* *2301* *2302* *2303* *2304* *2305* *2306* *2307* *2308* *2309*

of cheerfulness. The drawings, nevertheless, are marked by high artistry, being sentient in their line, powerful in their chiaroscuro, and sincere in feeling. By the same artist were several well-characterised portraits, among which the dignified head of *Sir Charles Watson* in carbon, and a gracefully posed *Portrait Sketch of a Lady* in colour and carbon, may be singled out for special mention.

Mr. R. Gwelo Goodman is among that select body of artists whose claims for admission to the ranks of the associates of the Royal Academy are likely to be acknowledged in the near future. His exhibition at the Fine Art Society's Galleries (118, New

advance on any of his earlier "one-man shows," giving evidence of a strong and original personality, a keen eye for colour, and a power of conveying vivid and forceful impressions in expressive and sympathetic brushwork. The works, the large majority of which were in oil, pictured such far-flung places as South Africa, India, Switzerland, Rome, and Venice; but those of the British Islands, perhaps, made the greatest appeal to an English audience. Among the best were some of the *Lake District*, *Lakeland*, *Windermere*, where the greyness of the snow-laden sky was relieved by a transient sunburst and the snow-covered landscape full of beautiful and tender colour. It is in his gift of investing every portion of his work with colour that constitutes one of the chief charms of Mr. Goodman's art. This was well exemplified in *The Snow-Covered Foreground*, which showed a snow-covered foreground backed by the deep transparencies of a starlit sky, and the delicate *Lulworth Cove* with the mists lifting, as well as in the brightly toned Indian and African scenes.

Glasgow:
The Institute
and the
Annan Gallery

has resulted in quite an imposing place, its entrance-hall resplendent with green and white marble, and all the rooms spacious and properly lit, their one salient fault consisting in their being too small. As the directors, with intent to celebrate the inauguration of this new gallery, have brought together a loan collection of exceptional moment. It includes a *Fête* by Monticelli which reflects his happiest manner, while though a landscape by Cézanne is unworthy of that artist, and will doubtless give a wrong conception of him to numerous people who have not seen his best work, on the other hand a full-length portrait by Raeburn is unquestionably among the Scottish master's noblest things, and will probably come as a revelation even to many who are already well acquainted with his art. Further notable items in the assemblage are pictures by Boudin, Millais and Orchardson, Crawhall, Cecil Lawson, and Arthur Melville; while of equal interest is a bust by Rodin of Mr. Bernard Shaw, and no less important is a work by Degas, a typical drawing of three *danseuses*. This last has been lent by a dealer, and it is to be hoped that one of the public galleries in Scotland will see fit to purchase it.

The presence of this loan collection of course handicaps the actual exhibitors, yet a number of them come through the test creditably, and among those who merit this praise is Mr. Harrington Mann, whose *Annabel* is as completely natural a painting of a baby as was ever done, and has a rival only in Utamaro's delightful studies in childhood, and in the analogous work of Fragonard. A French lady, Mlle. B. How, also exhibits a fine picture of a baby; while as regards ordinary portraiture, good work herein is shown by Messrs. Fiddes Watt, E. A. Walton, and James Paterson; but an example of Sir James Guthrie is rather disappointing, the sitter's pink dress having a tawdriness, which is the last failing one expects to find in Sir James's output.

Mr. Gemmell Hutchison, on the contrary, in a likeness of an old man, displays a power foreign to his wont; but much better than the last-named is a three-quarter length of a girl by Mr. W. Petrie, who proves himself a draughtsman and colourist of considerable charm; while two further portraits of lofty excellence are one by Mr. John Sargent and another by M. Albert Besnard. In general Mr. Sargent's colour holds slender attraction, but this picture forms an exception to the rule; and, whereas his accessories are usually devoid of interest, in the present instance the Louis XVI. chair on which the subject is posed is beautifully handled, while so too is a satin-wood table bearing sundry *objets d'art*.

Passing to consider M. Besnard, he adumbrates the influence of Manet, and certainly that master would have paused before his disciple's canvas, admiring the strong sense of life and the lovely harmony wrought chiefly of black and yellow.

The other departments in the exhibition likewise contain much which is praiseworthy. Take them or not, the

D. Grant must perforce be voted distinguished; while Mr. S. J. Peplow shows one of his best essays in still-life, his exquisite pink flowers almost recalling the bright blossom worn by the lady in Watteau's *Music Lesson*; and a second reminder of the French eighteenth-century school consists in Mr. D. Foggie's *Nude Reading*, a picture which might be hung above one of Clodion's nymphs, for a difficult pose has been drawn with the utmost grace and daintiness. The colour is charming also, and the same tribute is due to a canvas by Mr. W. Gay, *Interior at Villa Sylva*; while if good landscapes are rare, there are at least two which claim ardent homage, Mr. J. Barclay's *Breton Orchard* and Mr. H. Gunn's *Etrebat*. The former is an eminently decorative little harmony in rose, biscuit tint, and green; while the latter is mostly done with pigment fresh from the mill and undiluted with oil—a manner which invariably indicates decision and confidence on the part of the artist. Moreover, this picture is charged abundantly with that magic element, the spirit of a dreamy summer's day; and, at the risk of seeming extravagant, one must compare Mr. Gunn's achievement to Whistler's immortal water-colour, *In the Channel*.

A very able thing in the sculpture-hall is Mr. James Gray's big bronze group, *The Rhythm of Life*, its subject three plunging horses, each with its rider. So far as the writer can remember, Mr. Gray has been exhibiting for only a few years, and has contented himself hitherto with small portrait-busts; but this latest production demonstrates him capable of handling the titanic to memorable purpose, there being no fragment of his work which could possibly be called inert. Otherwise the display of sculpture is not of great worth, and it need not detain one from turning to the Annan Gallery show, composed of water-colours and pen-drawings by Mr. E. H. R. Collings, an artist gifted with no ordinary degree of originality. Perhaps he has been influenced by Mr. Gordon Craig; perhaps the sentiment exhaled by his things suggests Beardsley, and more especially Gustave Moreau; but the fact remains that his style is singularly individual and isolated, and, indeed, would one find anything approximating an analogue to his work, one must look to music instead of to the graphic arts, for very frequently he embodies just that curious perversity which is one of the outstanding traits of Chopin, particularly in his scherzos and nocturnes. Mr. Collings, it would appear, does not draw for love of rhythmic lines or stately spacing; he does not paint for love of colour-harmonies; and his pictures are the crystallisation, rather, of strange, weird moods of spiritual exaltation. But in contradistinction to most visionaries, his technique is really fine, and often, consciously or unconsciously, he manifests a genius for filling a large space in eurythmic fashion with but a tiny handful of lines. The maximum of expression with the minimum of means—that is among the supreme achievements in every art, and that is what Mr. Collings repeatedly compasses.

The King and Queen's Presents to the Dalai Lama

deputation were well calculated to give the ruler of Tibet an insight of the fine craftsmanship of the modern English silversmith. They comprised a gold rice cup and cover—a reproduction of work of the Charles II. period, richly chased with acanthus leaf decoration; a plate and pair of vases, similarly enriched; a pair of large silver lions, mounted on white marble; signed photographs of the King and Queen in ornate frames, also of gold; and a pair of large drawings of Buckingham Palace and Windsor Castle, framed in silver. A complete set of the current coins of the realm, ranging from a farthing to a sovereign, was also included. The presents were packed in a teak-wood case, lined with white velvet, which contained the presents.

THAT the mantelpiece is one of the most important features in the internal architecture of a house is becoming more and more accepted by the modern cognoscenti. A sign of the times in this respect is shown in the fact that Mr. W. L. Wyllie, R.A., has joined the ranks of mantelpiece designers by making a beautiful design for one, which has been carried out in teak-wood by Messrs. Hughes, Bolckow & Co., of Blythe, Northumberland. The design is particularly appropriate to the

leading marine painter should thus turn his artistry to the beautiful utilization of the timbers from the old British battleships. This wood is now becoming more and more popular, as, being perfectly seasoned and of unrivalled durability, it offers advantages over oak and other woods for interior decoration in which strength as well as beauty is required.

THE late Mr. Walter Behrens, of Manchester, was well known as a persistent and well-informed collector

A well-known Japanese Collection

of Japanese art, so that the news that his large collections are to go to the sale-room will be of wide interest. In round numbers they include about 6,500 netsuke, 1,800 inro and objects of lacquer ware, a similar number of objects in metal—chiefly sword furniture—as well as prints, printed books, etc. Mr. Behrens was a collector who allowed few considerations to stand in the way of acquiring any piece he desired, and his own excellent judgment being reinforced by the advice of some of the best French and German experts, his accumulations contain a specially large proportion of collectors' pieces—those which were remarkable for pattern or symbolic meaning having special attractions to him. The first portion of the collection—containing a proportion of every class of object—will be dispersed by Messrs. Glendining Ltd., the sale opening on December 1st. The auctioneers are publishing a *catalogue de luxe* of the entire collection compiled by Mr. Henri L. Jolly, and containing 300 colotype plates.





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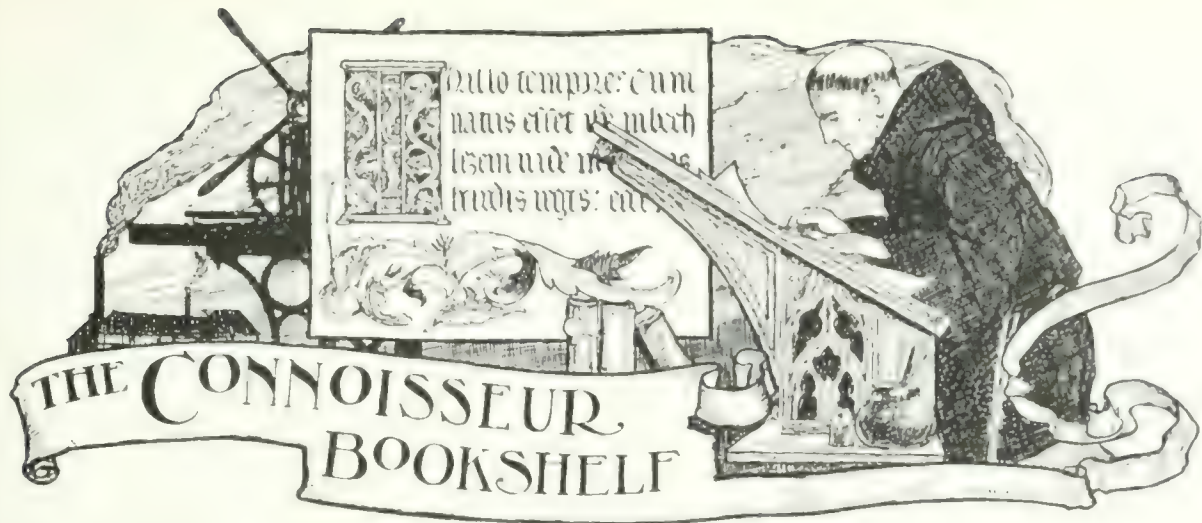
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Professor Holmes, and the book is a volume of

for which is furnished by a delightful account of his fishing experiences in a tarn and a lake separated from each other by a three-mile scramble up the brae-side. The text is replete with piscatorial knowledge, yet this is so unobtrusively conveyed, so enlivened with vivid scenic description, with interesting anecdote, and, above all, with the fascination of an engaging personality, that it should charm both fishermen and laymen alike. The sermon is an application of the moral of these angling incidents to the affairs of men, and here Professor Holmes shows a wide knowledge of both history and humanity. His thesis is that as trout breed largest and strongest in waters where there are sufficient pike to kill off the weaklings and stimulate the energies of the stronger, so do the intellectual attributes of humanity flourish most vigorously in states where there exists the stimulus of keen competition, and which are exposed to the onslaughts of hostile powers—always supposing that these destructive forces are not strong enough to overwhelm the state. The Professor cites the instances of ancient Greece, of Italy at the time of the Renaissance, and of Holland after its successful struggle with Spain, when art attained a height unequalled at other periods. The volume is ably written, and though its leading idea is not new, being, indeed, one of those salient truths which have been accepted by thoughtful men of all ages, it is presented in a new and attractive form, which should win its entire acceptance from those readers of the book who have hitherto thought differently on the subject.

“The Tarn and the Lake”
By C. J. Holmes
(Philip Lee Warner
2s. 6d. net)

Mr. Loti's style is a volume of

of style elevate his reminiscences of travel from the status of pseudo-guide-books to that of modern classics. Moreover, his work has sufficient virility to bear transposition to a foreign tongue without appreciable loss. Mr. W. P. Baine's translation of Loti's *Siam* is an instance in point. It is singularly free from that awkwardness of diction which, like an ill-fitting garment, too often disguises the beauty of a foreign

“Siam,” by
Pierre Loti
(T. Werner Laurie, Ltd.
7s. 6d. net)

read with scarcely less enjoyment than an original. Loti had a premonition that he would visit the ruins of Angkor—that prodigious series of buildings rivalling the works of the ancient Egyptians in their magnitude, and now buried in the heart of a Siamese forest—even during the time of his boyhood, when it had been quite decided by his parents that he should “remain at home and not venture forth into foreign lands.” The larger portion of his book is devoted to an account of the fulfilment of his boyhood's vision, and constitutes one of the most vivid word-pictures of the former glories of the East that has ever been written. The crowning charm of M. Loti is that he has the power of penetrating to the heart of things, of differentiating between the eternal and the ephemeral; and his description of the stupendous ruins, dwarfed and invaded by the overpowering might of the forest, forms a prose-epic on the never-ceasing conflict of man with the primordial forces of nature. The photographic reproductions which illustrate the volume are well executed, and add to the interest of the text.

Mr. Colman's thesis is a volume of

Harmonic Unity is not a work to be grasped by any reader without a practical working knowledge of geometry. Primarily it appears intended for the student in art or architecture, but anyone with sufficient mathematical training to follow the

“Nature's Harmonic Unity”
By Samuel Colman, N.A.
(G. P. Putnam's Sons
12s. 6d. net)

author, and who possesses a desire to will find the work both interesting and deeply instructive. Mr. Colman's thesis is that certain harmonic laws underlie all the manifestations of form in nature, and that the finest examples of art, whether in sculpture, painting, or architecture, are executed either wittingly or unwittingly in accordance with these. The author first demonstrates the harmony of proportion existing in such varied objects as crystals, the flowers of the field, shells, and other well-known natural forms, and goes on to show that the same proportions are adopted by the ancient masters in art and

Colman's strength lies in the fact that he has set down mathematical formulas which express these harmonic laws, so that the student, by following them, can arrive at the fundamental principles which govern correctness of form, whether in art or architecture. If the mastery of the treatise will not make a man an artist, it will at least enable an artist to correct any inharmonic proportions that occur in his work.

THE current catalogue of Messrs. E. Parsons & Sons, 45, Brompton Road, S.W., is of unusual interest, enumerating as it does a number of rare treasures from the famous Huth collection. Among them is a sumptuous manuscript which once belonged to Marie de Medici. This is illuminated on vellum, and contains forty-six finely painted miniatures; it constitutes a superb specimen of French sixteenth-century art. Another work of great—it might be said of unique—interest is the small octavo volume of *Le Livre de l'Ecclesiaste et l'Ecclésiastique*, a sumptuous manuscript written at Edinburgh in 1601, by Esther Inglis, an artist and calligraphist of remarkable ability, who numbered Queen Elizabeth and King James among her patrons. This specimen is probably the artist's masterpiece, and is enclosed in the original Clovis Eve binding, in red morocco beautifully adorned with a gilt floreate pattern. There are numerous other spoils from the same collection included, as well as works of rarity, interest, and utility from other sources. Among those possessing special attractions to the art collector are a complete set of the *Liber Studiorum*; a finely bound set of the *History of the Works of Sir Joshua Reynolds*, by Graves and Cronin, enriched with a number of extra illustrations; the best edition of Chalonier Smith's *British Mezzotint Portraits*; the original edition of *Le Livre de l'Art et de l'Usage du Peintre et du Sculpteur*; that grandly illustrated work *Daniel's Voyage round Great Britain*, with the 308 coloured aquatint plates; and other handsome volumes on art, architecture, engraving, and history. The catalogue, which comprises 265 items in all, is unusually well illustrated.

DR. ANGELO S. RAPPOPORT, in his latest volume, on "Famous Artists and their Models," by Dr. Angelo S. Rappoport (Stanley Paul & Co. 16s. net) apologetically for artists' models, and brilliantly defends the question of the nude in art. It is a difficult task of crushing the prejudice of centuries. "Truth is naked," he says in his chapter on ethics and aesthetics, "and that is why it is beautiful. . . . The nude in itself

is absolutely free from any indecency, and in its natural purity it is free from any morally dangerous element." Those whose life-study it has been to investigate the phenomena of eroticism in its many phases know the truth of Dr. Rappoport's statement respecting dress, which, he says, in its various attitudes and thousand and one complexities, is more seductive, more *troublant*, than nudity. It is the measures certain pharisees have adopted towards this problem—if problem it can be termed—that has accounted for the mud which has been thrown on the life of the model. These two questions affect each other considerably. The uncultured hold that because a girl appears in the *toute ensemble* before an artist, she is unchaste, vicious, immoral. The modern disciples of Antisthenes would have virtue *in extremis*, for they appear to hold with the doctrines of this Athenian: that the body is vile, degraded, and degrading; that it is the curse of man; that it is a clog upon the free development of the mind; that it is to be wrestled with, hated, and despised. At the same time, the writer of this charming book fights boldly against those who speak lightly of models' names. He admits that to say that all models—women—are perfectly moral in their conduct would no doubt be an exaggeration; but to maintain, on the other hand, that all models are immoral, would be a gross calumny. He also reminds us that "artists have not always been obliged to have recourse to professional models. Noble ladies and women of the best society have, for one reason or another—vanity, curiosity, ambition, or a real admiration for and cult of art—consented to sit to the artists of their acquaintance. And although the days of the Renaissance, like all beautiful days, have long ago come to an end, the number of non-professional models is still larger than one imagines." In the chapters which follow on from the one in which the above quotation occurs, Dr. Rappoport, in simple and delightful language, recounts the stories and romances of artists and their models from classical times to the days of Sir Joshua Reynolds, and shows the unselfish services rendered by those women who placed themselves on the altar of art. He does not wholly agree with Oscar Wilde's *Basil Hallward*, that "every portrait that is painted with feeling is a portrait of the artist, not the sitter. The sitter is merely the accident, the occasion." In this work the author goes further than this; the model is much more to him than a mere accident, an occasion. The sitter is an inspiration, and as such her significance in the production of masterpieces cannot be estimated too highly, while her assistance to the painter cannot be too well applauded.

IN our review of the illustrated "Catalogue of an Exhibition of Chinese Applied Art held at the Manchester Art Museum," Messrs. George Falkner & Sons, Manchester, we omitted to state that it was published at 15s. a copy. There are still a few copies of this well-mounted record of an interesting and representative exhibition available.



Special Notice

Enquiries should be made upon the coupon which will be found in the margin of this issue. Owing to our enormous correspondence, and the fact that every day of the year is devoted to the work, a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns; an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when copies of objects are forwarded. For illustrations and other necessary arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the Manager of Enquiry Dept., THE CONNOISSEUR, 35, 36, MARK LANE, E.C. 3.

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Stone China Plaque.—A7,545 (Wolverhampton).—We regret that it is impossible to tell you the value of the plaque in your plate, without seeing it. A stone plaque would be of no great value.

Painting by Frank Paton, 1902.—A7,550 (Edinburgh, Canada).—This artist exhibited in London in 1902, and during the last quarter of the nineteenth century, but there is no special demand for them at the present time. During the past few years very few, or even ordinary sum of money, has been paid for them.

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Engravings by William Harvey.—A7,584 (Chelmsford).—William Harvey was a distinguished engraver, and a wood-engraver Thomas Bewick. He was born in Newcastle in 1796, and died in 1866. None of his prints is of much value at the present time.

Old Italian Prints.—A7,592 (Oporto).—Though a line engraver of some note, there is very little demand for the work of Giovanni Volpato at the present time. He was one of the pupils of the great stipple engraver Bartolozzi, when that master was working in line at Venice.

Coloured Prints.—A7,593 (Hull).—We cannot say whether you would obtain more than a few shillings apiece for your prints after Woodward, especially as they are in a bad condition.

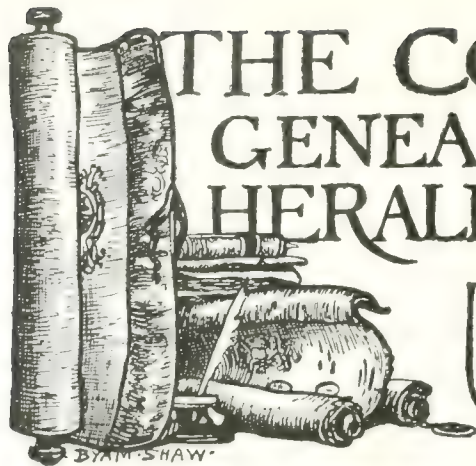
Act of Parliament Clocks.—A7,599 (London).—An Act of Parliament was passed in 1797, on all persons in respect of the possession and use of both watches and clocks. The annual duty was five shillings, but the tax far from realised its expectations, while having a most deleterious effect on the trade. Britten, in his *Old London*, states that the number of watches and clocks decreased to such an extent that in less than a year the general manufacture of them in the kingdom, and the various branches of trade connected therewith, had diminished by one-half, and thousands of persons were deprived of employment. The Act was repealed in 1798.

Book of Travels.—A7,617 (Waltham).—We fear your book of travels would be unlikely to realise any special sum in this country.

Engraving by Charles Turner.—A7,619 (Louisville, U.S.A.).—Your engraving is of a very fine quality, and would fetch a good price in the London market.

Ivory Chessmen.—A7,641 (Mussoorie, India).—Chessmen of this kind are much valued by Oriental craftsmen for the European market. The average value of a set does not exceed thirty shillings or two pounds.

Toby Jug.—A7,655 (West Wycombe).—As you are unable to forward your jug for examination, we fear we cannot give you any satisfactory opinion. If genuine, it may be worth £4 to £5, but



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

JOHN, EDWARD, and ALBERT, sons of the late Nathaniel, of Wiltshire, Esq., died in 1730. The said John, Esq., was born in 1694, and died in 1730. He was married to Mary, daughter of John, Esq., of Wiltshire, in 1718. He died in 1730, by his nephew, Edward Chaloner, and his friend, Mr. Jabez Collier, of Symond's Inn. To the former he left four-fifths, and to the latter one-fifth of the residue of his estate. He mentioned no other relatives, but the friends to whom he bequeathed rings, etc., seem to indicate that he was a member of the family of Hord.

JOHN, EDWARD, and ALBERT, sons of the late Nathaniel, of Wiltshire, Esq., died in 1730. The said John, Esq., was born in 1694, and died in 1730. He was married to Mary, daughter of John, Esq., of Wiltshire, in 1718. He died in 1730, by his nephew, Edward Chaloner, and his friend, Mr. Jabez Collier, of Symond's Inn. To the former he left four-fifths, and to the latter one-fifth of the residue of his estate. He mentioned no other relatives, but the friends to whom he bequeathed rings, etc., seem to indicate that he was a member of the family of Hord.

The arms of the family of Hord, viz. a chevron with three nails or spikes, are those of Bridport, co. Dorset.

ARMS.—(1) A chevron with three nails or spikes, and the arms of the family of Hord, viz. a chevron with three nails or spikes, are those of Bridport, co. Dorset. (2) A chevron with three nails or spikes, and the arms of the family of Hord, viz. a chevron with three nails or spikes, are those of Bridport, co. Dorset. (3) A chevron with three nails or spikes, and the arms of the family of Hord, viz. a chevron with three nails or spikes, are those of Bridport, co. Dorset. (4) The arms of Le Sueur of Jersey are—A chevron with two crescents in chief and a cross in base.

HUMBERT, FRANK, Esq., of Lambeth, gent. He was the eldest son of Lewis Humbert, of Lambeth, gent. He was of St. John's College, Oxford, matriculated 18th May, 1839, aged 20; B.A. 1843, M.A. 1845. He held various curacies between 1843 and 1855; was Master of St. Cross Hospital, Winchester, 1855-58; Vicar of St. Bartholomew-Hyde, Winchester, 1878. His eldest son, Francis Albert, of Brasenose College, Oxford, matriculated 123d May, 1872, and B.A. 1875, died in the following year.

HOORD.—The following pedigree of Hoord, of co. Somerset, is taken from the Herald's Visitation of 1623—

JOHN HOORD, Esq.,
of Kingsdown, |
co. Som.

JOHN HOORD, Esq.,
of Kingsdown, |
co. Som.

JOHN HOORD, Esq.,
of Kingsdown, |
co. Som.

William Hord, — Joan, dau. of John, Esq., of John Crane, Esq., of Kingsdown, | Thwaites, of Wiltshire, | of Somerton.
1623. | Wiltshire, co. Wilt.

John, et. 20, William, George, Mary, Hester, Frances,
1623. Thomas. | Judith. Sarah.



V. B. H. H. H. H. H.



COMPTON WYNYATES, THE SEAT OF THE MOST HON. THE MARQUESS OF NORTHAMPTON

The Noble Homes of England Part II.

COMPTON WYNYATES—what finer example of an ancient English mansion could the random itinerant select from the reminiscences of his rambles? The very quaintness of its name, Compton "Vineyard" (although Camden styled it Compton-in-the-Hole), goes far towards increasing the picturesqueness of the locality.

The house, which nearly followed the fate of the neighbouring church, reduced to ruins by the Parliamentarians in 1646, was built from the remains of Fulbrooke Castle by Sir William Compton in the reign of Henry VIII., and until late years suffered remarkable neglect. The old furniture, including a bedstead said to have been used by Henry VIII. when on a visit to his friend, was sold off during the eighteenth century, and totally disappeared.

Although certain portions of Grimsthorpe Castle, the seat of the Earl of Ancaster, are said to date back to the reign of Henry VIII., who was entertained there by his brother-in-law, Charles Brandon, Duke of Suffolk, in the year 1541, the main pile can only boast of a history from the early eighteenth century, when Robert, 1st Duke of Ancaster, a descendant of the Willoughbys, who formerly owned the mansion, made several additions in the cold and spacious style then prevalent. The illustration clearly shows the commingling of the classic and Tudor types, and conveys a very good impression of the vast bulk of Grimsthorpe, which contains, amongst other treasures, some fine family portraits by Van Dyck, Sir Joshua Reynolds, and others of the great masters.



GRIMSTHORPE CASTLE, THE SEAT OF THE RT. HON. THE EARL OF ANCASTER



HAREWOOD HOUSE, THE RESIDENCE OF THE EARL OF HAREWOOD

Harewood House, Yorkshire, the seat of the Earl of Harewood, is one of those enormous piles that are classed under the same heading as Blenheim, Kew, and others of the palatial mansions erected in the years of plenty, which characterised the major part of the eighteenth century. Their magnificence does not end with their size, however, for the interior fittings are all on the richest and most sumptuous scale, a perfection which has descended upon the more modern mansions of Wood Norton, Evesham, and Eaton Hall, Chester. The somewhat cold and uncompromising dignity of Harewood is

softened by the beauty of the surroundings, and the clipped yew-trees in the grounds wait to one a suggestion of the quaint conceits of Bartolozzi and his brethren. The view from the terrace, which commands miles of lake and forest, hill and dale, is amongst the finest in the kingdom.

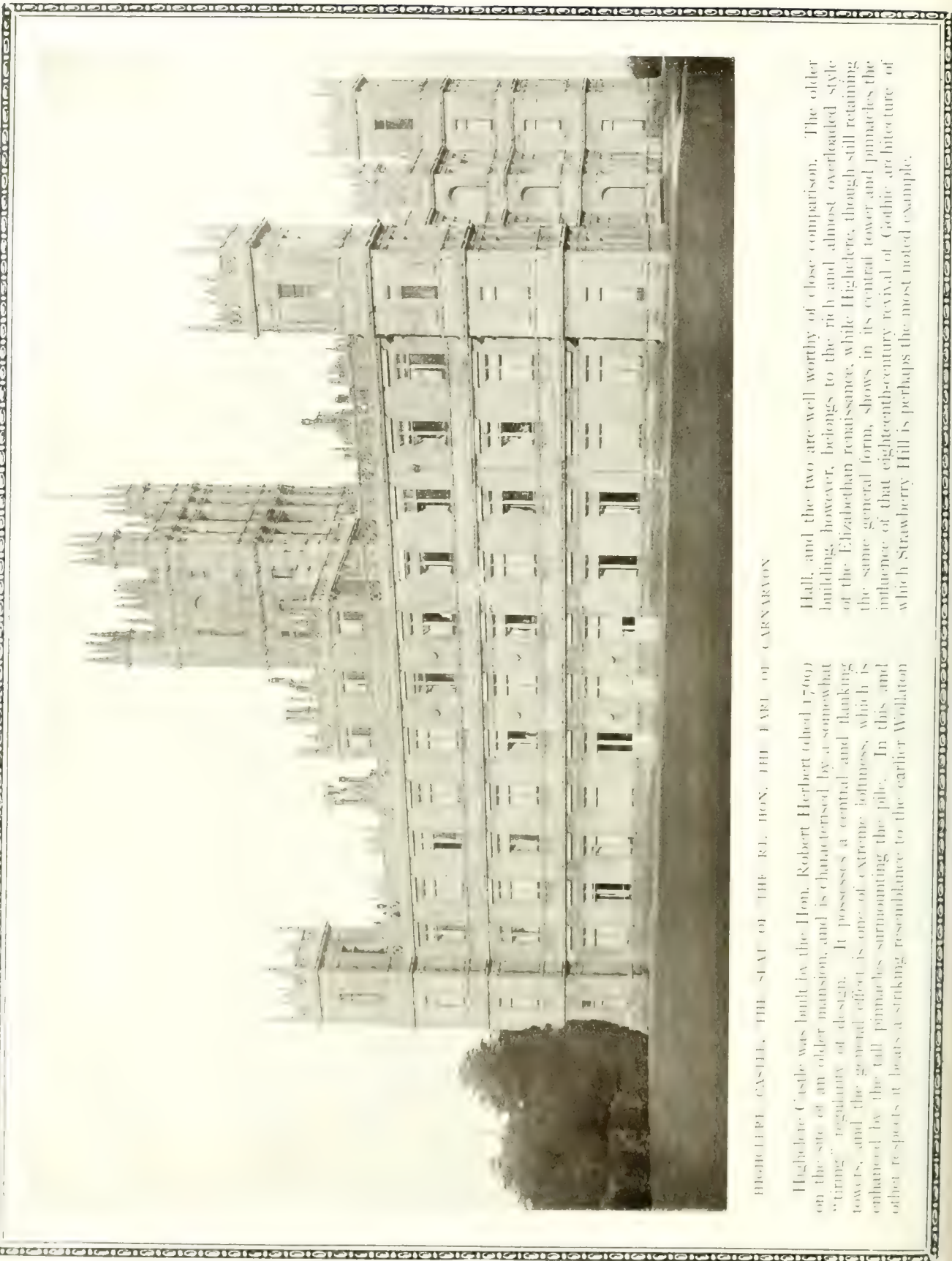
The church is also worthy of note, inasmuch as it contains the monument of Lord Chief Justice Gascoigne, famous for his committal of Prince Harry for contempt of Court. Harewood can also boast the possession of a castle or fortified tower, the ruins of which are still extant.



MONASTERY HOUSE, THE RESIDENCE OF WILLIAM ROBERT PHILLIPS, ESQ., F.R.S.

few of the Elizabethan mansions in the kingdom can class with Montacute House, Somersetshire, the residence of Mr. W. R. Phillips, which was built in the period between 1580 and 1600. It is founded on the plan of the latter "H," and the facade, with its elaborate coat of arms, and pilasters supporting a cornice and pediment, is admirably rich in effect, the ground being regular and not uneven. It is a rather far conception than that has the case, and can have been produced by preference to plan.

that have of ancient mansions. The most interesting feature of the interior is a curious three carving, containing with the house, which is preserved in the great hall. The origin of the house is represented, which include a party of people presiding round a table, and a woman having the care of her husband, who is with the baby, must necessarily be much in error. The attempt to give due effect of distant landscape with a view of the house, and a perspective.



HIGHCLERE CASTLE, THE SEAT OF THE RT. HON. THE EARL OF CARNARVON

Highclere Castle was built by the Hon. Robert Herbert (died 1769) on the site of an older mansion, and is characterised by a somewhat "stirring" regularity of design. It possesses a central and flanking towers, and the general effect is one of extreme loftiness, which is enhanced by the tall pinnacles surmounting the pile. In this and other respects it bears a striking resemblance to the earlier Wollaton

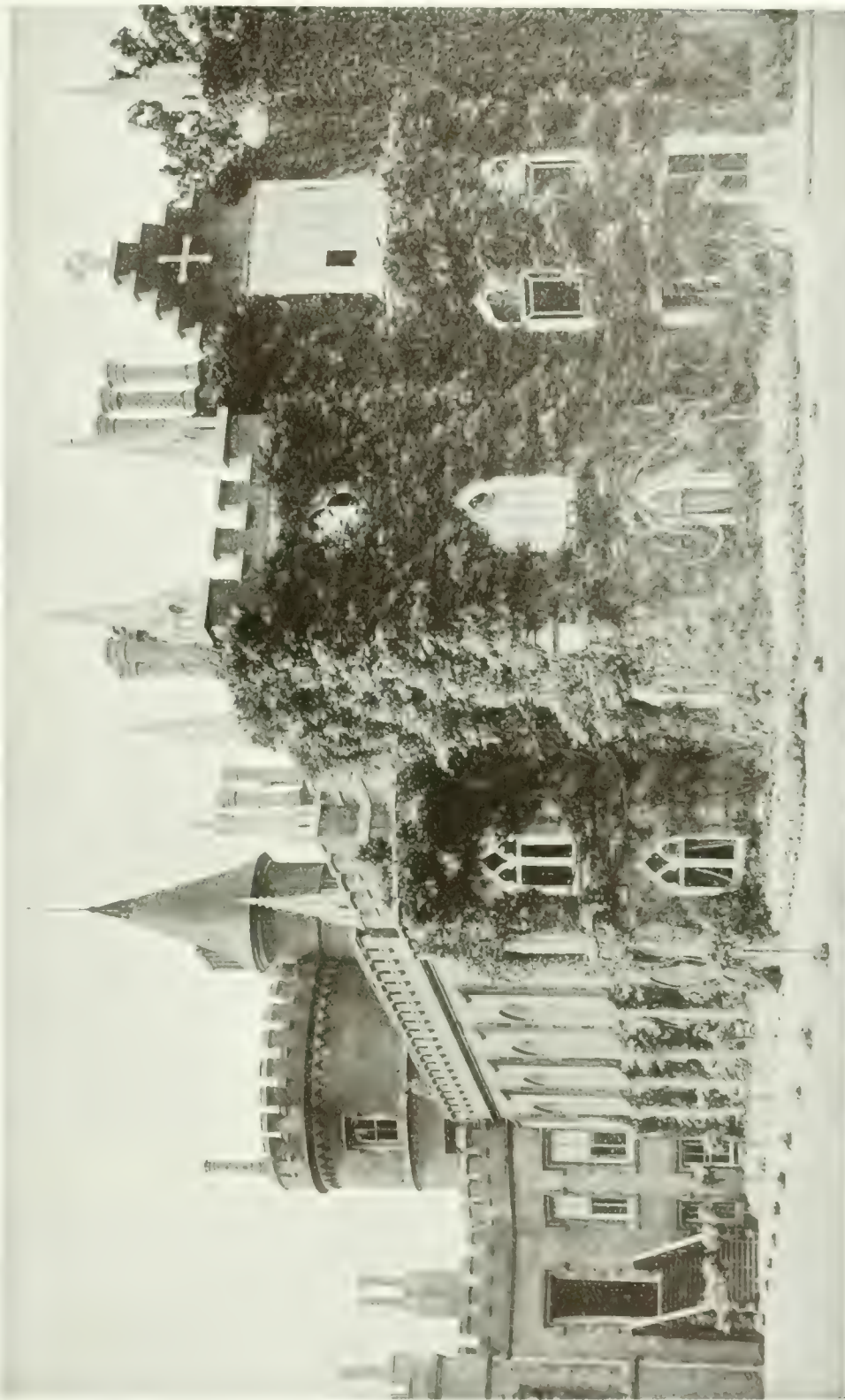
Hall, and the two are well worthy of close comparison. The older building, however, belongs to the rich and almost overloaded style of the Elizabethan renaissance, while Highclere, though still retaining the same general form, shows in its central tower and pinnacles the influence of that eighteenth-century revival of Gothic architecture of which Strawberry Hill is perhaps the most noted example.



PARLEYTHORPE, OAKHAM, THE SEAT OF THE RT. HON. THE EARL OF LONSDALE

Perhaps the most typical style of an English hall is that of the Jacobean manor house, a style which was peculiar to this country, is picturesque without being overloaded with ornament, and is readily adapted to the requirements of modern life. A

characteristic example is to be found in Parleythorpe, Oakham, the hunting seat of the Earl of Lonsdale, the general effect of which, however, is somewhat marred by the introduction of the slate roof.



STRAWBERRY HILL, THE SEAT OF THE RT. HON. LORDS MURTHRAM

Two hundred and no authorities of the march of progress in the new scene. Hence, Warpage, both by his mansion, Strawberry Hill, and the home of Lord Murburn, the site of Cadley, Cadley House, and converted a single building into the modern, three-story, which is made to the Cadley, situated in the middle of that period. When completed, Strawberry Hill became

a kind of castle, and, while a number of other mansions, were pointed with a local legend. From the grounds, containing, apricot, cherry, and a thousand other flowers, as in the garden, to Strawberry Hill, which has one with four, having the same. A part of which one of the same, some contain the only one



BERKELEY CASTLE, THE HOME OF THE REVEREND LORD FITZHARDINGE.

The view we have of Lord Fitzhardinge's home, Berkeley Castle, is both characteristic and charming, and would be even more picturesque had the modern chambers been slightly less obtrusive or had followed the models of those at Norton St. Philip's, which, although essentially Gothic in form, never attempt to appear to be anything else than they really are.

The earliest portions of Berkeley are of Norman work, and the later additions which have been made

only serve to increase the picturesqueness of the whole. In the twelfth century, Roger of Berkeley, a king's man, forfeited this castle to Matilda, who granted it to Robert Fitzhardinge, her partisan, and ancestor of the present noble owner. The history of the castle is really remarkable, for it was here that the murder of Edward II. took place in 1327; and during the great Civil War the pile sustained a nine days' siege in an unavailing attempt to hold out in the name of King Charles.



HOLDENBY, NORTHANTS., THE SEAT OF THE RT. HON. LORD ANNAN.

To walk over fallen leaves is like trampling upon tender memories; but one would do more than that to view such a house as Holdenby, Lord Annan's Northamptonshire home—a fine Jacobean mansion of stone, possessing a forecourt enclosed by a wall with typical pinnaled crenellations. Very homely does Holdenby appear to the searcher after the picturesque, when he sees the bare trees in the

drives waving their gaunt arms at him as if intent on guarding their noble charge.

This must not be confused with the Holdenby, or Holnaby House, which was the seat of Sir Christopher Hatton, and the scene of the arrest of Charles I. by Cornet Joyce, of which the principal remains were removed in 1729, leaving but a few ruins to confirm a page of history.



HEYTHROP, THE SEAT OF ALBERT BRASSEY, ESQ., F.R.S.

Although it resembles like Colchester that appeal most strongly to a student of early architecture, nevertheless, it cannot be denied that the classic mansions of the seventeenth and eighteenth centuries have a certain charm of their own. If the architects of these periods did not attain the exuberant picturesqueness of their predecessors, they at least showed greater knowledge of the principles of classic design. The Elizabethans had not hesitated to mix the classic and Gothic together, and their style appears to the purist as a bastard creation, disfigured by incongruities of form and ornament which jar upon their eyes like the mixture of lively operatic music in an anthem would grate upon the ears of lovers of plain-song. To such purists the influence of the pure classicism which gradually replaced the Elizabethan traditions was wholly one for good. It went through various stages, becoming purer in form, as the architects who had originally derived their inspiration from the

renaissance buildings of Italy and France went directly to classical models. The buildings also became less heavy; the effects which Vanbrugh and other architects of his school sought to gain by the imposing massiveness of their structures being attained in the works of their successors by the correctness of their proportions and the dignity derived from classical simplicity of form. Dignity these buildings certainly possess, and it is more the fault of our English climate that such dwellings should ever appear gloomy. It would be a hard mind which could be displeased with Heythrop, for instance, which in the arrangement of its staircase conveys a certain indefinable resemblance to the enormous Cour des Adieux at Fontainebleau. The façade of the house, without being unduly severe, is characterised by stately simplicity, and, set amidst its terraced gardens, attains an imposing elegance of effect which could hardly be matched in another style of architecture.



ASKE HALL, THE SEAT OF THE MARQUESS OF ABERDEEN.

The Marquess of Zetland's mansion at Aske would be better for some restoration of the sort which it is covered, many architectural details of an interesting Jacobean building being hidden thereby. It is interesting to remember that the name of the mansion conceals the name of the celebrated Robert Aske, an abbot of the monastery of Evesham, who was executed in 1534.

The Marquess of Zetland's family, who were Anglo-Irish, lived in the house of Aske. All the great houses of the North were built out of the stone, which was set in place of the stone of the country. When Aske and many of the other great houses were executed.



SHOBDON COURT, THE SEAT OF THE PEER, LORD LATHMAN

The introduction of brick into classical types of architecture which had usually been carried out in stone was a characteristic feature of the Georgian age. If the material used is not so conducive to stateliness of effect as the more orthodox stone, it is in many respects more adapted to the English climate, the warmth of its colour forming a cheerful contrasting note to the summer greens

and winter greys of the landscape. The use of brick, too, was the means of gradually developing the severe symmetry of the classical styles into forms more adapted to the domestic requirements of modern life. A good example of this later development is shown in Shobdon Court, Herefordshire, a building of considerable architectural merit.



DRAKELOW HALL, THE RESIDENCE OF SIR ROBERT GRESLEY, EARL.

It is rarely that the owner of an old house can boast that it was the home of his ancestors, but in the case of Drakelow Hall, Burton-on-Trent, there is no doubt whatever, for Sir Robert Gresley, Bart., the owner, can not only prove this, but also a descent from the time of the Norman Conquest—and a very

honourable one at that. Drakelow Hall is a Jacobean building, pleasantly situated, overlooking the fine regatta course on the Trent, its old-fashioned gardens sloping down to the river bank in a series of delightful terraces, terminating in an ornamental balustrade.



BEAMING EYES

FROM THE ENGRAVING BY HENRY COUSINS

AFTER C. BAXTER



Notable Collections

Mr. B. B. Colson's Collection

By George Cecil

It is seldom that a private collection contains specimens of practically everything collectable. And it is still more uncommon to come across one in which each treasure has been bought, or otherwise procured, piece by piece, until, after years of searching the country-side, visiting distant districts in quest of curiosities and rarities, keeping in touch with fellow-collectors with a view to obtaining useful information, and attending sales of every description, the collection is at last brought to completion—so far as value and representativeness are concerned. Under the

name of Mr. B. B. Colson, it will be especially felicitated, for, during the thirty years in which he has devoted his spare time to following the most fascinating of all hobbies, namely, adding to one's acquisitions as the opportunity presents itself, he has succeeded in getting together a collection which, in addition to being unusually representative and extraordinarily interesting, is of very considerable worth. In a word, Mr. Colson is fortunate amongst collectors.

As will be seen from the illustrations, specimens of



NO. I. CHINESE PORCELAIN
FIGURE OF A KYLIN

NO. III. CHINESE PORCELAIN
FIGURE OF A GOD

NO. II. CHINESE PORCELAIN
FIGURE OF A KYLIN



NO. IV. — DOWE, DOLL, BLUE AND WHITE VASE



NO. V. — WORCESTER SCALE-BELL VASE

all that is best in almost every period are to be found in the house at Winchester—an ancient county town whose very atmosphere plays its part in fostering the collecting spirit. Elizabethan, Tudor, Jacobean and Georgian furniture, and examples of the early Victorian mother-o'-pearl inlaid *papier-maché* tea and card tables, and very good examples too, have been secured. As to clocks, there are three English "grandfathers," which are exceptionally fine types of their kind, while the china (of which there are, all told, about eighteen hundred pieces) is calculated to make the mouth water and to engender feelings of envy, numbering, as it does, rare and, in some cases, unique specimens of Worcester, Lowestoft, Chelsea, Derby, Swansea,

Bristol, Nantgarw, Bow, Spode, Longton Hall, Rockingham, Colebrook Dale, Sèvres, Dresden and Chinese, some of the last-named being both the joy and the despair of those who have not had the good fortune to happen on similar rarities. No less desirable are Mr. Colson's marqueterie, inlaid, and ivory panelled cabinets, several of which are Italian.

Mirrors, too, have had Mr. Colson's attention; and there is positively no limit to the coloured prints, engravings, caskets, snuff-boxes, patch-boxes, powder-boxes, *bonbonnières*, tea-caddies, taper-holders, work-boxes, coloured salt-glaze and Whieldon pottery, liqueur cabinets, wine-coolers, miniatures (two of these being painted in oils on copper) and odds and ends dear to the heart



NO. VI. — ENGLISH MARQUETTERIE
"GRANDFATHER" CLOCK



NO. VIII. — FRENCH CHATELAIN
"GRANDFATHER" CLOCK



NO. VII. — FRENCH CHATELAIN
"GRANDFATHER" CLOCK



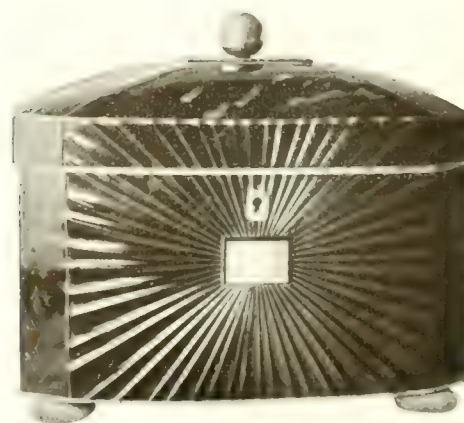
NO. IX. EIGHTEENTH CENTURY TINS



NO. X. EIGHTEENTH CENTURY SPOON



NO. XI. EIGHTEENTH CENTURY TINS



NO. XII. EIGHTEENTH CENTURY TINS



Fig. 1



No. 10. — JAR, WITH FLORAL DESIGN.



Fig. 2



NO. XVI. MARQUETRY CHEST OF DRAWERS



NO. XVII. SCROLLWORK CABINET

of the connoisseur. In short, it is doubtful if any other collector has single-handed, so to speak, got together so many varied *objets d'art* and *objets de vertu*, or, for that matter, under such favourable conditions, several pieces having been picked up for the traditional "mere song." Meanwhile, to describe the illustrations in detail.

Hepplewhite is represented—amongst others—by a set of six chairs, which were discovered in a farmhouse near Winchester, where they had lain neglected for sixty years. The restraint and refinement of the design may be noted, while the beauty of curve which generally dominated the Hepplewhite scheme of things artistic, if less pronounced than in other examples, is none the less present. (See illustration No. xix.)

The three long-case—or "grandfather"—clocks illustrated in Nos. vi., vii., and viii., as will be seen, differ a little from others. No. vi. is an English marqueterie example, the panels being inlaid with ivory, tulip-wood, satin-wood, and ebony, while the rest of the case is of *lignum vite*—veneered to show the grain. The dial bears the inscription, "Henry Young, in the Strand," Young having been admitted to the freedom of the Clock-makers' Company in 1671; and the clock once belonged to a bell-ringer at Winchester Cathedral, being sold, at his death, to the undertaker for the trifling sum of twenty-five shillings. The dial, it may be observed, is set further back than is usual, thus making for perspective; the customary single hand



NO. XVIII. THE SEA TO LAND. 1738.

of the period is conspicuous, and when the "flooring" (in ivory and ebony) filling the foreground is decidedly uncommon. Decoration is "grandfather" shown in No. vii., the joint makers being Henry Furnesse, whose address was registered "Furnesse, Clock-maker, 100, Strand, London, W.C. 2, England." The clock, the single hand and spandrels of which are fairly elaborate, has a marqueterie case inlaid with satin-wood, tulip-wood, and ebony, an oval window forming a pleasing break in the case. No. viii. depicts a later type with the hour and minute hand, a Cupid's head appearing in the centre of each spandrel, and the name of the maker, "William Brown, Harlestone," being inscribed on

the plaque. The ornaments surmounting the upper part consist of three eagles seated on gilt balls; and the case is of green lacquer with raised figures depicting hunting and other scenes. It is worth noting that in the early part of the eighteenth century opulent Americans were in the habit of ordering clocks from London, an instance being furnished by Thomas Hancock, a Bostonian of substance, who, in 1738, wrote to his English agent bidding him purchase one of "the newest fashion with a good Walnut-Tree Case, Veneered work, with Dark, lively branches; on the Top instead of Balls let there be three handsome Carv'd figures. Gilt with burnish'd Gold." "I'd have the Case without the figures to be 10 feet

Long, the price is not too good for the quality, and it is not for nothing that the particular care in getting it at the "Cheapest Rate," continues Mr. Hancock, who, though rich, exhibited a highly patriotic patriotism. "I am advised," he says, "to apply to Mr. Marmaduke Storr at the 'Great London Bridge.'" Eventually the Americans made long-case clocks, which, in addition to having the woodwork beautifully inlaid with holly, ebony, and snake-wood, were sometimes furnished with an ingenious arrangement by means of which a tune was played every

hour. One of the pieces in the collection which includes "Heathen Mythology," "Paddy Whack," "Marquis of Grandy," "Hob or Nob," "Bank of Flowers," and the old psalm-tune, "Amhurst."

Nos. i., ii., iii., and xiii. are Chinese, representing a god (probably the god of longevity) of the Ming period, twelve inches in height, a fawn and a stork appearing at the base; a porcelain bowl in blue and white, the blue being of a singularly beautiful tint; and a pair of kylin's of the same period. No. xviii. is Chelsea, gold mark, showing the figure of Diana, 12½ inches in



NO. XIX. WHITE-WOOD CHAIR. ONE OF A PAIR OF SIX.

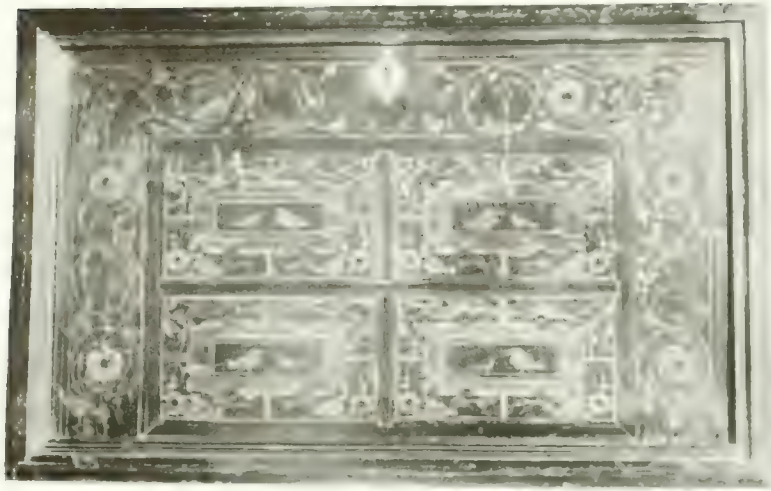
height; and the bowl and jug illustrated in Nos. xiv. and xv. are Worcester, the former, which is scale blue, square mark, 10½ inches in diameter, and decorated with exotic birds, being an unusually fine example of the Dr. Wall period, and the jug (which has the crescent blue mark) having blue flowers on a white ground. No. xxiii. (also Worcester) is an exceptionally good specimen of black transfer work; and the scale blue, square mark vase reproduced in No. v. has a scheme of decoration consisting of chrysanthemums in gold and red, the piece being of the Dr.

Wall period. The vase depicted in No. iv. is Lowestoft blue and white soft paste, with birds and flowers of an exceptionally dark and brilliant blue. The height of this piece is 15½ inches.

Mr. Colson's collection contains several pieces of furniture of more than ordinary rarity and value. Fine is the workmanship displayed in the marqueterie cabinet shown in No. xxi., which is sixteenth-century Italian, the decoration consisting of flowers and birds, while the panels are of satin-wood and mahogany, two woods which harmonise perfectly. Equally delectable



NO. XX. YELLOW-PAINTED WORK-BOX.

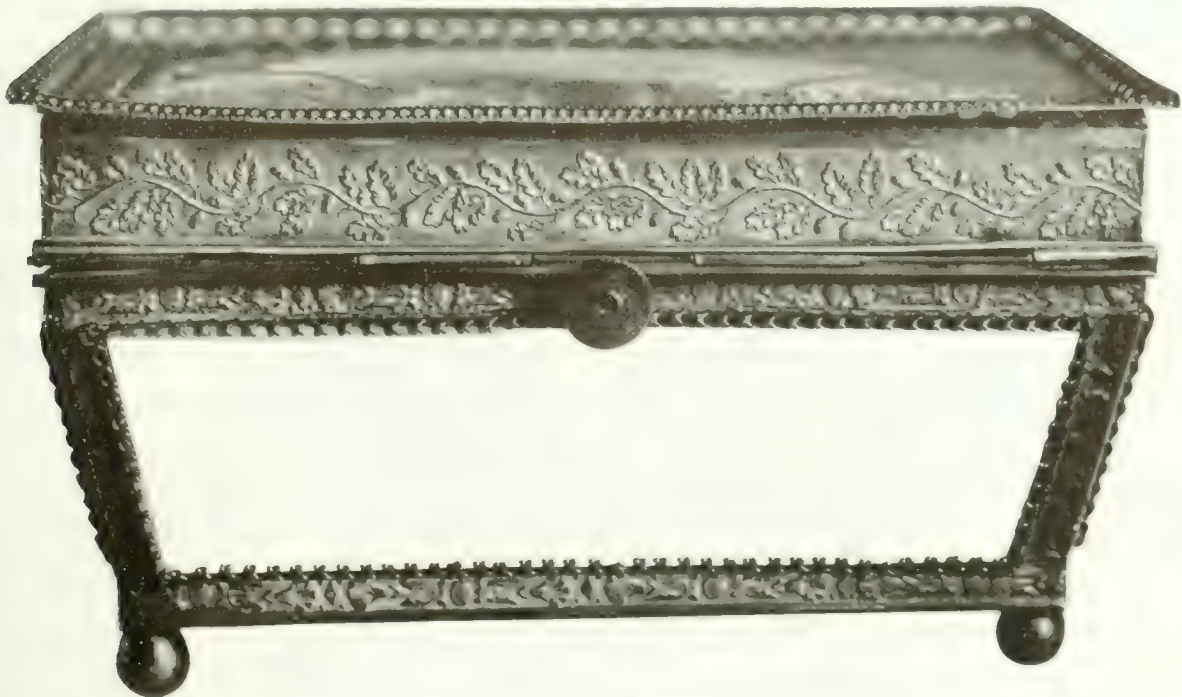


NO. XXI. LACQUER BOX WITH SHELF AND FEET

is the most potent piece in walnut with the claw and ball feet (No. xvi.).

The remaining illustrations need little in the way of explanatory notes. No. ix. shows examples of Battersea enamel, the *Before Marriage* and *After Marriage* jest and the simple inscriptions adorning the lids having charmed generations. The *Trifle from Bath* one, by the way, gives a view of the famous Royal Crescent in which Christopher Anstey, Count Rice, Viscount John Baptiste du Barry, Lord Lytton, Philip Thicknesse and other "notables" lived. Nos. xi. and xii.

reproduce two eighteenth century tea-caddies in tortoiseshell, the one on the right being furnished with feet of Sheffield plate, and the other with ivory feet: and No. xxii. shows a Louis XV. casket in mother-o'-pearl and gilt, the embellishment consisting of scrollwork and a looking-glass let into the front, the top, which is of mother-o'-pearl, having floral designs engraved on it. A yellow lacquer work-box, the top and sides of which are decorated with figures and flowers, forms the subject of No. xx., and the Boule liqueur cabinet depicted in No. xvii. contains four



NO. XXII. LOUIS XV. CASKET OF MOTHER-O'-PEARL AND GILT

decanter and sixteen liqueur glasses. The miniature reproduced in No. xxiv. is painted in oils on copper, a medium employed by Dutch and German miniaturists: and although the name of the artist cannot be ascertained, the costume and mode of dressing the hair determine its period. Interesting and uncommon, too, is the pewter castor-oil spoon represented in No. x. In the time of our great-great-grandparents castor-oil was a remedy in which paternifamilias and maternifamilias had enormous

faith, prescribing—and forcibly administering—the horrible and nauseating medicine to their unhappy



NO. XXIII. WORCESTER JUG

offspring. Those who had no money to waste on silver procured castor-oil spoons of pewter, the shape, as will be perceived, lending itself to insertion into the upper part of the victim's gullet, while a dexterous turn resulted in the weight of the oil forcing the lid to fall, and the loathsome contents of the spoon to trickle down the poor patient's throat. Silver spoons were, of course, provided for the children of the quality.

Such, then, is Mr. Colson's collection, which, it must surely

be admitted, contains many pieces that the heart of the collector could desire.



NO. XXIV. MINIATURE ON CUPPER

ARTIST UNKNOWN



PORTRAIT OF A YOUNG LADY

BY L. BUSIERE

AFTER J. RUSSELL, R.A.



Pictures

Richard Morton Paye

By E. W. Clayton

To a great number of art appreciators the name of Paye is unknown. He was born at Beoley, in Kent, about the middle of the eighteenth century—an unfortunate time for him, perhaps, for at this period the English school was graced with its crowning talent. Had his lot been cast with any other age, we might have seen his works given more prominence than is at present the case, for the flood of contemporary talent seems to have overwhelmed his efforts to a very great extent.

We rely for our knowledge of his life and character upon very meagre records. One of the most interesting accounts appears in Arnold's *History of the Fine Arts*, February, 1832, which is accompanied by a portrait of the artist in

top of the page. The artist, Mr. Morton Gordon, gives a list of eighty-two pictures exhibited at the Royal Academy and other institutions. We know nothing of Paye's childhood; and this is the more tantalising,

for in after-life the artist's best efforts were centred in subjects depicting childish amusements.

The writer of the article in the above-mentioned volume states that it was at Suffolk Street, where they first became acquainted. Paye was there engaged as a modeller and chaser, and was amusing himself by painting. His ability as a modeller must have been considerable, for he is said to have decorated the favour of pub-
Moser, the first
of the
and the
master of his
craft.



Portrait of Richard Morton Paye, by Mr. Morton Gordon.



What first caused Paye to forsake his occupation in the law—a branch of art then very much in vogue—was, to wit, his fortune with the brush, we do not know; but in all his works as a painter a certain sentimentality is evident, suggesting a lingering affection for his earlier *metier*. His career at the outset was full of promise; for when, in 1773, he first exhibited at the Royal Academy, his contribution, though placed beside those of Reynolds, Hoppner, West, and others, received much praise from those who were best able to judge.

It was not until 1783 that his works were shown in any great number. In this year no less than ten appear in the catalogue of the Society of Artists, among which was *A Girl Sketching a Boy on the Pavement*. This was engraved by W. Ward, and published by J. R. Smith, in 1785, as *A Girl Sketching a Portrait on the Ground*.

Among the first to appreciate his merits was the Rev. J. H. Pott, Vicar of Kensington, who, to encourage the artist, bought his pictures, and gave him recommendations. The Rev. Mr. Pott was the son of

Percival Pott, the famous surgeon, whose best portrait, painted by Reynolds, hangs in St. Bartholomew's Hospital. Among the few engravings made by Paye—about ten in all—there is one of *Percival Pott, Esq., F.R.S.*, which he made in 1783 from a portrait by N. Dance, on this occasion acting as his own publisher.

Now that he had come into comparative notice, he removed to 37, Broad Street, Carnaby Market. From the writings of John Noorthouck in 1773, we learn that this market was also known as Marlborough Market. It occupied a space formerly known by the name of Pest-field, where a lazaretto, consisting of thirty-six small houses, once stood for the reception of plague-stricken people in 1665. Near it, at the lower end of Marshall Street, was a cemetery, where were buried several thousands of bodies in that year of great distress. Only three pictures were sent to the Academy in 1784, but one—*Boys Throwing Snowballs*—is particularly interesting, as it is among his first essays in genre, and shows how at this time he was developing his wonderful insight into child-life. The picture was engraved by W. Ward, and published

by J. R. Smith in the following year. Paye took the background of his subject from an actual scene, the Corinthian columns of the portico of St. George's Church, Hanover Square, appearing in the middle foreground, the pediment and acroteria being invisible in the picture. The eldest lad, armed with a snowball, terrifies a smaller companion at the top of the steps. The little fellow, with alarmed expression, flies for refuge to the pillar already screening a little girl. So full of action is this scene that we have quite overlooked another little girl who has fallen down into the snow, as well as her elder companion looking on compassionately. That attention will shortly be paid the two figures further down the street is evident from the menacing preparation of the youth to our right as he stoops to roll an icy missile into the requisite shape and hardness. The pyramideal form of figure composition enhances the grace of this picture.

The success of this work appears to have induced Dr. John Wolcott, the satirical "Peter Pindar," who had quarrelled with Opie, to take Paye into his favour. From this



CHILDREN SEEKING REFUGE

BY J. R. SMITH, M.D. 1800

ill-humour is deeply rooted. A sweet little girl is doing her utmost to dispel the gloom, but somehow her efforts are all unavailing. This picture led to an estrangement, which Paye further aggravated by a satirical sketch of his patron in the character of a bear seated at an easel. As most biters strongly object to being bitten, we may infer that from this moment Paye was freed from any further obligations to Wolcott; for a breach ensued which undoubtedly left Paye a loser. From this time onwards he appears to have had one



CHILDREN THROWING SNOWBALLS

BY W. M. W. BROWN, M.D. 1800

shows a boy in the last state of irritability arising from a well-head. His

with want and obscurity, and eventually to overcome.

ly indebted to Mr. Pollard, the veteran print-dealer, for his great assistance in matters dealing with Paye's work. Mr. Pollard, during many years, has made a special feature of engraving whatever came



THE SICK GIRL

BY J. YOUNG, AFTER E. M. PAYE.

into the market illustrating this artist's genius. In addition to lending me a number of engravings from which to draw my illustrations, he very kindly introduced me to Mr. Du Cane, who possesses, perhaps, the most representative collection of prints after Paye. The collection formed by Mr. Du Cane is believed to be unique.

Two stipple engravings after Paye were published in 1785 by J. R. Smith, viz., *Praise*, by W. Ward, and *Adoration*, by W. Nutcr. Mr. Du Cane possesses the original oil-painting of *Adoration*, together with the *Portrait of a Girl with Cursed Hands*. Both pictures are light and transparent in effect.

In this same year was published by J. R. Smith, *Children Seated Together*, engraved in mezzotint by C. H. Hooley, which appears to have been a success, for in the next year—1786—a companion was issued, *Children Seated Together*, by the same engraver and publisher.

Paye's solitary contribution to the Royal Academy

in 1786 was the *Distressed Girl*, an attractive subject, engraved by John Young.

Two other themes of exceptional interest are *Boys Playing at Peg Top* and *Boys Playing at Marbles*, lately in the possession of Messrs. Thos. Agnew & Sons. Both scenes are laid in the cloisters of Westminster School, thus presenting some historic interest. In these pictures may be seen some of Paye's best work, showing his regard for simple and natural things, which never become wearisome owing to their very simplicity. The colouring in each case is very fine. A touch of brilliancy here and there relieved against a harmonious blending of tones produces an effect at once cheerful and vivacious.

The artist has given us in this pair perfect dreams of idealised childhood. In real life we rarely meet with more than one child among a group of children to whom we are attracted; but here Paye sets before us a number of playmates conspicuously ideal, each one appealing to our hearts. Notice should be taken of the composition. The children here seem to be



THE TWO STRANGERS IN THE FOREST
 BY J. M. W. TURNER, 1817, OIL ON CANVAS



THE TWO STRANGERS IN THE FOREST
 BY J. M. W. TURNER, 1817, OIL ON CANVAS



enjoying their game without the slightest thought of order, and so they are. But a more critical examination reveals the artist's genius in his arrangement. Every child is so placed that, regarded singly, its characteristic actions are expressed individually; yet when grouped each seems to lend a grace to the other.

A more studied arrangement is apparent in *Boys Playing at Marbles*. But could more graceful and charming a scene be imagined? Lessons are over for a space, whilst the scholars recreate themselves at marbles. It will be noticed that the little girl at the back gravely supports the cap and gown of the boy as he takes his shot with a marble. Both works were engraved by R. Pollard, with the aquatint added by F. Jukes, and published by James Birchall, October 13th, 1796.

Paye's treatment of the figure is very much akin to Beechey's, in whose picture of *The Oddie Children* many similarities are to be traced. Curiously enough, Beechey's fancy subject of *Rosalie and Lubin* finds a companion in another bearing a reversed title by Paye. It would seem that the subject might have been the occasion of both artists entering the lists together, where Paye was in all probability the vanquished. Both pictures were engraved by T. Park, and published by him in 1790, forming an interesting pair.

Another pair, interesting as figures, but devoid of

that happy inspiration so characteristic of Paye, are *The Boy Discovering the Golden Eggs* and *The Boy Disappointed of his Treasure*. They were both engraved by J. Young, and published in 1796 by John Jeffries. The former was exhibited at the Royal Academy in the previous year under the title of *The Boy Looking after his Golden Eggs*.

Sensibility, the pretty portrait of a little girl, has been nicely engraved by J. Young. Mr. Du Cane has an impression of this with Hoppner's name as the painter! Whatever may be the explanation, the mere fact of substituting Hoppner's name for that of Paye is conclusive proof that Dr. Wolcot was not alone in his recognition of the artist's genius.

It is told in Arnold's *Library of the Fine Arts* how Paye's picture of *The Widow's Cruise*, in which is introduced his wife and some of his children, was once sold as by Velasquez, and exhibited at Tiffin's in the Haymarket; whilst another of an interior, with an old woman at work, gained credence as being a fine Netherlandish production.

By way of showing how well Paye's pictures are appreciated when they come to light, a reference to Redford's *Art Sales* gives a portrait of Miss Wilhelm Paye as being bought for 441 guineas in 1906 by Thomas McLean. R. M. Paye had a daughter who



DISAPPOINTMENT.



LOVE FLAVIN AT MACE

A. S. P. (A)



1790



1790



FIG. 1. THE STUDENT.

BY R. M. PAYE.

practised miniature painting, so perhaps this oval portrait may be of her. At the exhibition in 1888-9 of a Century of British Art at the Grosvenor Gallery, Sir John Neeld had a candle-light picture by Paye called *The Student*—a portrait of the artist at work on a copper plate. This picture, I understand from Mr. Graves, is now in the possession of Sir Audley Neeld.

Paye during his life encountered little but misfortune, nor even that of a kind that lays itself open to sympathy; for we are told that he was shy and retiring in his manner, and just a little diffident. Suffering and privation brought on ill-health, which ended in a

paralytic fit, depriving him of the use of his right arm. However, in 1815, he proved his great attachment to his art by exhibiting *Goetz, or a Lecture on Patience* at the British Institution: this picture he had executed with his left hand.

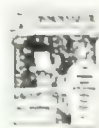
Paye had a friend in his engraver, John Young, who, as secretary of the Artists' Benevolent Fund, rendered much assistance to the painter in his adversity.

The last knowledge we have of Richard Morton Paye is that he removed to 49, London Street, Fitzroy Square, where he died in 1821, if not in absolute want, yet most certainly in entire neglect.





LADY MORRIS
FROM THE ENGRAVING BY R. JOSLY
AFTER SIR JOSHUA REYNOLDS, P.R.A.



Antique Jewels

Marvellous Jewels of the Ancients *

By Cecil Boyce

THE fruit of all knowledge is disillusion. Readers of Mr. A. Beresford Ryley's excellent work on *Old Paste* will no longer be able to enjoy the marvels related in Dumas's *Count of Monte Cristo* with the same implicit belief as hitherto. Who does not remember the marvellous *boubonnière* in which the Count carried his opium pilules? It was "formed out of a single emerald, and closed by a golden lid, which unscrewed and gave passage to a small ball of greenish colour, and about the size of a pea." As there was room for about a dozen of these balls in the *boubonnière*, it must have been at least the size of a small pill-box. One does not say that an emerald of this size never existed; but after studying Mr. Ryley's explanation of similar marvels, the conviction is forced upon one that this opium case was not carved out of a precious stone, but from a piece of vitreous paste, and the two other similar gems of a like size, which the Count respectively presented to the Pope and the Grand Seigneur, were formed from the same substance. While emeralds of gigantic size are frequently recorded in old records, these, whenever they have survived and been exposed to modern

analysis, have been conclusively shown to be artificial. Thus there is the "famous *Sacro Catino*, the emerald dish out of which our Lord is said to have eaten the Last Supper." After the capture of Caesarea by the Crusaders in the twelfth century, this dish, in the division of spoil, fell to the Genoese, by whom it was eventually pledged for 9,500 livres. Later on it was redeemed and placed once again in the Church of San Lorenzo at Genoa, where it was guarded by knights of honour, the *Charigieri*, and with great pomp exhibited once a year to the faithful. Millions must have knelt before it. At the beginning of the last century, during the Napoleonic war with Italy, the French seized it and took it to Paris, where it was submitted to an expert and pronounced to be green paste. Not only this, but the great emerald slab of emerald—must have been composed of the same material, "for the natural emerald is doubly refracting," and if it had been real "he would have seen two distinct images of every object he looked at."

—THE JEWELLER, A. BERESFORD RYLEY, (Mentmore Press, Ltd., 1907.)





THE NECKLACE OF GOLD LINKS WITH NUMEROUS PENDANTS, AMONG WHICH ARE TWO OF BLUE PASTE.

At Tyre, too, must be set down practically all the other marvellous precious stones alluded to by old writers, such as the wonderful emerald which Herodotus mentions in his description of the Temple of Hercules at Tyre, which glowed at night. "This was obviously of translucent green paste, in the interior of which was a cavity with a current of air passing through it, so that a lamp could burn there." Another colossal production was the emerald mentioned by Theophrastus, 6½ feet high and 4½ feet wide, that a King of Babylon sent as a present to an Egyptian Pharaoh.

Some of these marvels have come down to us. At the British Museum is the celebrated vase of Sargon, the Semitic King of Assyria (722 to 705 B.C.), the father of Sennacherib, discovered during excavations on the site of Nineveh. This was doubtless once reputed to be carved from an emerald; in reality it is worked out of a solid piece of light green paste. The confusion which existed between jewels of paste and real gems was due in some respects to a want of distinction in nomenclature. The ancients looked

upon the imitation of precious stones as a substitute for them, and apparently regarded it as of equal value. The same words are often applied indiscriminately to precious stones, paste, and glass, and apparently they distinguished them by their colour more than by their composition.

The origin of paste is lost in the mists of antiquity.

It is "found in connection with the earliest civilizations, notably with that of Egypt," and some of the oldest specimens discovered in the latter country date back at least five thousand years before the Christian era. This early paste, for the most part, is opaque, which is partly accounted for by the Egyptians having no incentive to make it translucent, the precious stones of their pre-dynastic times, such as turquoise, lapis-lazuli, and malachite, being all opaque. Another cause was their method of manufacture. Paste is composed of a mixture of rock-crystal or quartz, sand, potash, and oxide of lead, with—when required—some mineral oxide for colouring matter. The Egyptians used for a flux crude potash, "obtained by leaching wood ashes, and perhaps not entirely free from



EARLY ROMAN BRONZE, THE FIGURE, IN MIDDLE OF WHICH IS A BLUE PASTE LEAF.



EARLY ROMAN BRONZE, THE FIGURE, IN MIDDLE OF WHICH IS A BLUE PASTE LEAF.

bone-ash, which in itself produces opacity." The most ancient paste jewels known are the light blue necklace beads, evidently reproducing turquoise, found in the pre-dynastic tombs of Abydos, Thebes, and Gebelen. These were contemporaneous with rude articles of jewellery composed of variegated pebbles, shells, seeds, carved bones, and precious metals—the usual adornments of a semi-civilized nation. At first the beads, which Mr. Ryley cites as replacing the earlier shells



AND WILLIE LASZLO — ENJOY THE JOURNEY

in form, and merely covered by a thin vitreous paste. Later methods used a thicker vitreous paste, entirely of paste, which has been of great conspicuous part in the evolution of Egyptian jewellery."

Space does not permit one to follow the author in his descriptions of some of the marvellous products of the jeweller's art—works in many instances which the



A GOLD BUCKLE AND LEASH SET WITH A GEM SET BOWTIE TIE AND A
MISSING IN SEVERAL PLACES



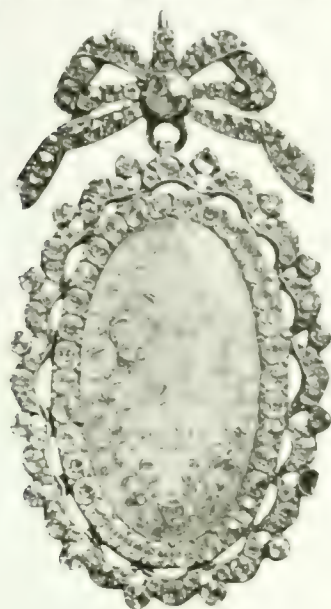
THE ALFIED JEWEL, FOUND IN 1893 NEAR ALHILLY, ACHÆ, GREECE.

modern craftsman can hardly emulate which were produced during the long succession of Egyptian dynasties. Only a few of these periods are well represented, as, for instance, the twelfth and thirteenth dynasties by the treasures recently discovered at Dahshur and now in the museum at Cairo; "the exquisite jewellery of Aahhotep, one of the greatest of the Egyptian queens, which belongs to the eighteenth dynasty, and was exhumed at Thebes; or the jewels of Khamuasit, high priest of Phtah in the time of Rameses II., during the nineteenth dynasty, which are now at the Louvre."

The Phœnicians, if not showing such originality in their jewellery as the Egyptians, "were probably the most important distributors of paste in the history of the material." Their country came in turn under the power of Assyria, Babylon, and Persia, and they appear to have been "on very friendly terms with the Egyptians, so that their work bears token of these quadruple influences. The manufacturers of Tyre and Sidon in very early days produced coloured and patterned beads of opaque paste, in the first instance probably as a means of barter with the uncivilized races with whom, on their extended voyages, they came

into contact." These beads have been found all over Europe, in India, and in certain other parts of Asia; and so conservative are the instincts of mankind that some are still manufactured in Venice, thus showing that the ornaments which delighted our British forefathers hundreds of years before the Christian era are equally acceptable to the savage races of to-day. But the Phœnicians produced far more beautiful works than these, some of their necklaces, paste intaglios, and scarabs showing original art of a high order. The Phœnicians presumably introduced the use of paste among the Greeks, and were themselves stimulated by ancient Greek art, and examples of what may be termed the Græco-Phœnician period have been found throughout the coasts of the Mediterranean. Though "in later days, when Greek art reached a pre-eminence never afterwards attained by any other nation, paste must have continued to find favour with these unique goldsmiths," unfortunately comparatively few specimens of their work in this medium have come down to us. Those which do remain show a "spontaneity of imagination in striking contrast to the conventional productions of Egypt and the Near East, and are marked by a wonderful freedom and vigour of design."

The Etruscans were another race who produced wonderful jewellery. From their earliest tombs there have been recovered a number of gold and silver necklaces with insets of coloured paste of a simple Oriental style, while still more characteristic of this period—presumably anterior to the fifth century B.C.—are the bronze *fibule* associated with amber and coloured pastes. These were



LOUIS SEIZE MINUT EL FLAVEL
SET WITH DIAMOND PASTE



MINUT EL FLAVEL
SET WITH DIAMOND PASTE
FILLING THE CROSS
WITH DIAMOND PASTE

succeeded by a type quite different in design and remarkable for the

throughout the
barbaric ages,
and Celts and

the other nations of Western Europe were producing work of wonderful artistry, down through mediæval times, and on through the sixteenth and seventeenth centuries and the Georgian period, until the final decadence of paste in the reign of Queen Victoria. It is a fascinating work on a most interesting subject, written



MINUT EL FLAVEL
SET WITH DIAMOND PASTE

exquisite character of its workmanship. The same materials—gold, silver, and bronze, in conjunction with amber and coloured pastes—were still employed; but the art of granulation and filigree work was developed to such a remarkable degree, that, in the opinion of Alessandro Castellani, the great expert in jewellery, their achievements were never afterwards attained by any other nation.

The Romans reproduced in paste all the precious stones then known, and with such success that even an expert, without testing their hardness, was embarrassed by having to distinguish between some of the pastes and natural stones. Of examples of their skill may be cited the famous Bonus Eventus panel in the British Museum, long



MINUT EL FLAVEL
SET WITH DIAMOND PASTE

with a thorough knowledge of the theme. One may hope that it will do something to dissipate the prejudice which exists against paste at the present time—a prejudice which, as the author points out, is less due to the inferior character of modern paste productions than to the trumpery nature of those of the past. If paste was properly treated in the same respect, such a prejudice would surely be gone, as the tints attained in it are quite



THE GIANI BRONZE BROOCH, THE GIANI BROS. DIAMOND BROOCH, AND A FINE JADEITE JADEITE

distinct from those of any precious stones and are unsurpassable in their beauty, and would set it in a worthy

manner, there is no doubt but that the popularity of this beautiful substance could easily be revived.



BROTHER & SISTER.

NOTES & QUERIES

The Editor is the recipient of letters from The Cincinnati Society of Antiquaries, and information regarding their collections.

UNIDENTIFIED PORTRAITS (Nos. 81 and 82)

DEAR SIR, We are sending you under separate cover photographs of two portraits now in the Cincinnati Museum, in the hope that you may be able to help identify the artist through the section of your magazine devoted to unidentified paintings. The portraits are of *Lady Jackson* and *Colonel Samuel Orange Jackson*, and were, according to family tradition, painted in England about 1833.

We should be very grateful indeed for any help you may be able to give us in identifying the pictures.

Very respectfully yours,

E. KETTERER, *Librarian* (Cincinnati Museum).

The cartouche, or badge, is suspended by a green ribbon. In the center of the cartouche are two figures, who were a light behind it. The size is 32 in. by 26 in. I bought it from a broker ten years ago, who got it at a sale thrown in with a lot of odd articles. It was almost obscured by dirt; but I had it cleaned by a man who desired to purchase it and made me a good offer for it. I should be grateful for information.

Yours faithfully, J. B.

UNIDENTIFIED PORTRAIT, No. 81

DEAR SIR, I enclose a photograph of an oil painting which has been in my possession for a number

UNIDENTIFIED PAINTING (No. 82).

SIR, I enclose photograph in the hope that some one may be able to help me to a knowledge of the artist and subject. The late vice-chairman of one of our provincial art galleries committees pronounced it to be late Venetian, and suggested the loan of it to his gallery. The sitter is wearing a crimson garment under a black gown with sleeves, and over his shoulders is a brown fur tippet.



(81) PORTRAIT OF COLONEL SAMUEL ORANGE JACKSON.

of years. I have been told upon good authority that it represents Queen Henrietta Maria, wife of Charles I., painted by Van-dyck or Sir Peter Lely. The size is 36 in. by 42 in. She is wearing a coronet with veil, and a royal blue dress with slashed sleeves and pearl ornaments and good jewelry. In her left hand she holds a light blue cushion. In her right hand she holds a small mirror, and is looking away jewelry, to some coins, etc. His name is the same as the one in the list of names. The name is Jack-

and that she cast away her powers and entered a convent, where she died.

If any of your readers could assist in making the identification certain, or give their opinion, I should be glad.

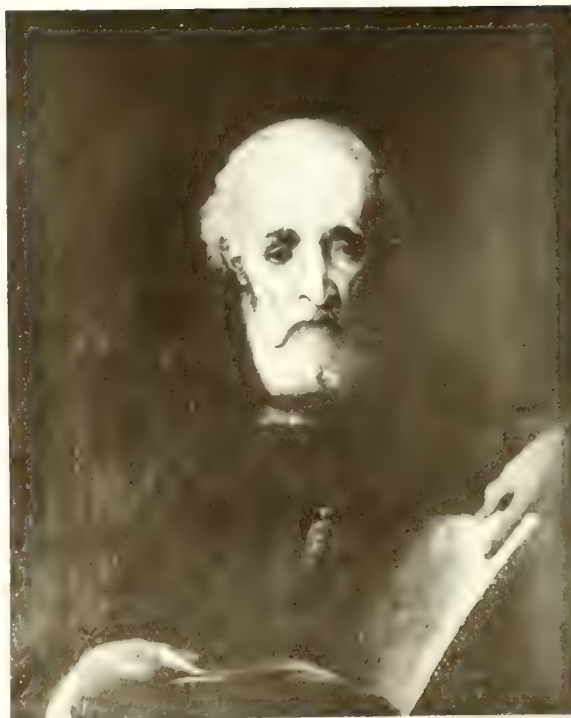
Should have no objection to show the picture to anyone desirous to examine it.

Yours faithfully,
RICHARD PHILLIPS

UNIDENTIFIED
PORTRAIT (NO. 82).

DEAR SIR, Can you tell me the artist of the picture of which I enclose a photograph? The picture measures $29\frac{1}{2}$ in. by $23\frac{1}{2}$ in. The figure is clad in dark-green shawl and hood; the sleeve and part of bodice showing is of reddish brown colour, and the background dark. The subject is Isobel Burns (Mrs. Begg), youngest and favourite sister of Robert Burns, the Scotch poet.

We have in our possession the *Memoirs of Mrs. Begg*, in which it states that the frontispiece is copied from a painting by Mr. Robert Taylor, of Ayr, in 1847, when she was in her seventy-seventh year. It also mentions that an earlier portrait of her had been painted by Mr. Wm. Bonnar, of Edinburgh, which now hangs in the National Portrait Gallery, Edinburgh. Can you tell me if my picture is a copy of the one in Edinburgh, or if it



(82) UNIDENTIFIED PAINTING.

a contemporary of Rubens. The subject is *The Transfiguration of Christ*. The Saviour stands prominently in the foreground. He is dressed in a white Oriental garment, which, folded over the left shoulder, leaves the right bare, revealing the blue tunic underneath. He is standing in a glorious light, which falls partly upon Moses and Elias, who are standing by his side. The shadows fall deep towards the sides of the picture. In the left-hand corner of the picture, within the deepening shadow, are the three disciples in a crouching attitude, amazement depicted on their faces. The facial expression on each is very fine. The canvas has been damaged on the left side and skillfully repaired.



(83) UNIDENTIFIED PORTRAIT.

be a picture of earlier date?

Yours truly,
MABEL FOTHERINGHAM (Adelaide).

P.S.—We found the book of her memoirs in Kinross.

UNIDENTIFIED
PAINTING (NO. 80).

DEAR SIR,—I shall be pleased if any of your readers can supply me with the name of the artist who painted the picture of which I enclose photo. It is an oil-painting, the canvas measuring 38 in. by 50 in. The colouring is rich, and after the style of Rubens. It was probably painted by

a contemporary of Rubens. The subject is *The Transfiguration of Christ*. The Saviour stands prominently in the foreground. He is dressed in a white Oriental garment, which, folded over the left shoulder, leaves the right bare, revealing the blue tunic underneath. He is standing in a glorious light, which falls partly upon Moses and Elias, who are standing by his side. The shadows fall deep towards the sides of the picture. In the left-hand corner of the picture, within the deepening shadow, are the three disciples in a crouching attitude, amazement depicted on their faces. The facial expression on each is very fine. The canvas has been damaged on the left side and skillfully repaired.

Yours respectfully,
WM. E. GODDARD.



Portrait by VAN DYCK.

DEAR SIR.—I would esteem it a great favour to learn from your correspondents if they know of any portrait, either in this country or abroad, by Van Dyck or other artist, of Catherine, Duchess of Lorraine, daughter of Henry IV. and the beautiful Gabrielle d'Estrées, representing her as St. Catherine of Alexandria.

I remain, yours faithfully, WM. WALLACE.

"Portrait of Bishop Fisher" (No. 63),
OCTOBER NUMBER.

DEAR SIR, *Re* page 93, October CONNOISSEUR, (No. 63) *Portrait of Bishop Fisher of Rochester*. Information concerning him will be found on pages 321, 322, 397 (this execution, page 402) of *FOYLE'S Book of Masters* (Morgan & Scott, Ltd., 12, Paternoster Buildings, E.C.),
Yours faithfully, GEO. P. LEAPD (Holmstad, Sweden).

UNIDENTIFIED LANDSCAPE (No. 67), OCT. NUMBER.

DEAR SIR.—The unidentified landscape No. 67 in THE CONNOISSEUR of October represents the "Pavillon," near Haarlem, built by the well-known banker Hope. It is now a museum.

Yours sincerely, PICTOR DE STUERS (The Hague).

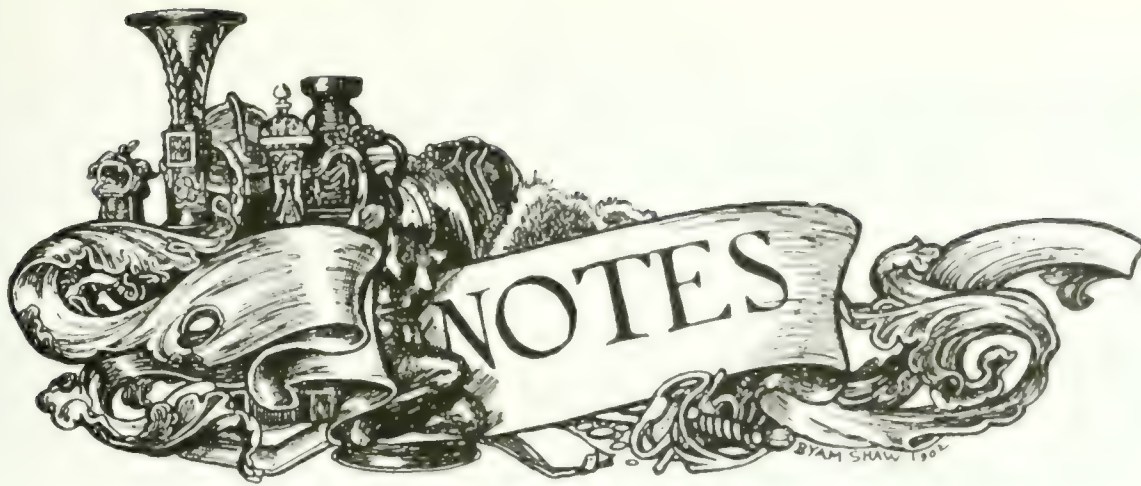
UNIDENTIFIED LANDSCAPE (No. 67), OCT. NUMBER.

DEAR SIR,—The unidentified landscape No. 67 reproduced in THE CONNOISSEUR of October, 1913, represents the palace "t' Huys ten Bosch," near Haarlem. About a hundred years ago it was the property of Mr. Henry Hope, the chief of the banking-house of Hope & Co. in Amsterdam. A partner in this firm was then Mr. P. C. Labouchère, the father of Lord Taunton. Mr. Henry Hope sold the palace to the King of Holland. It is now a museum.

Yours faithfully, HPOPE OTTEN (Bergen, Norway).



NO. 67 UNIDENTIFIED PAINTING.



A new departure is initiated in the present number of *THE CONNOISSEUR* by the inclusion among the plates of an original lithograph printed direct from the stone. It is the work of Mr. Albert Belleruche, one of the initiators in the recent revival of artistic lithography, and one of the most capable exponents of the method. A review of the exhibition of his works at present on view will be found in the *CURRENT ART NOTES*. The charm of eighteenth-century English colour printing is well exemplified in the reproductions of *Brother and Sister* by Adam Buck and the engraving of a *Young Lady* by L. Busière after John Russell, R.A. The work of a later generation is exemplified in the reproductions of four mezzotints in the mixed style engraved on steel, a process which, as it is now obsolete, it may be well to describe at some length.

In English mezzotint the age of copper was succeeded by the age of steel. No artistic considerations brought about this transformation, it was wholly a monetary matter. The public demand was for larger editions of prints, and these, though they could be obtained from steel plates, could not be struck off the softer copper. Something, too, of the change may have been owing to the deterioration in the character of the copper. Copper is a comparatively soft and ductile metal, easily susceptible to wear unless hardened by beating and pressure. It is said that the copper plates used by eighteenth-century engravers were largely made from discarded rollers used in cotton printing, the continuous pressure ensured by this process hardening the copper until it attained something of the consistency of iron. The substitution of steel rollers for copper ones cut off this source of supply. From a well-engraved mezzotint—reinforced by etching—on copper a maximum of two hundred fair impressions might be obtained, from a steel plate in the like manner some thousands; hence publishers found the latter far more profitable. At the

beginning of the nineteenth century the competition of the line engravers began to drive the mezzotinters from the field. They attempted to retrieve the situation by evolving a method which would enable them to work in their medium on steel, and this they did by combining line and stipple with mezzotint, it being practically impossible to work the hard surface of the steel in mezzotint alone to a sufficient depth to gain their effects. This combination was known as mixed mezzotint, and from the beginning of the second quarter of the nineteenth century until the discovery of the process of facing copper plates with steel, which was made towards the close of the century, it gradually superseded all other methods. Nearly all the plates by Samuel Cousins are executed in it, and practically all the engravings after Landseer. In the former, mezzotint predominates; in the latter, line. The result was that for the time being pure line engraving and pure mezzotint became extinct. The discovery of steel facing caused the revival of the latter, and now in its turn it has entirely superseded the mixed or Cousins style of mezzotinting, though a few plates are still produced in the mixed line engraving—that is, line engraving in the same style as the Landseer prints.

If the method was not so artistic as the legitimate mezzotint, it nevertheless gave birth to a large and flourishing school of engraving. The early members like S. W. Reynolds, Charles Lewis, and Samuel Cousins are still well known, but the later men are in danger of being forgotten, though they numbered some capable craftsmen among them. One of these was Henry Cousins, the brother of Samuel, who attained to some degree the richness and depth which characterises the latter's work. It is known that in some of his plates he was helped by Samuel, and in the quality of his work he sometimes closely approaches him. His *Beaming Eyes*, after Charles

may show that, though the Victorian artists did not attain to the perfected beauty of the eighteenth-century portraitists, they had a vivacity and charm of their own. Among other of the later exponents of mixed mezzotints was Richard Josey, who is represented with illustrations of his plate of *Mrs. Martin* after Romney and *Lady Morris* after Reynolds, while his contemporary, J. Scott, is exemplified with his plate of *Mrs. Fitzherbert* after Gainsborough.

The taste of the collector of modern prints has largely broken away from old traditions. He likes original work, and he likes it to be in colour.

A New Medium for Colour Expression

In entertaining this dual preference he has created a new want which up to now has been difficult to satisfy. Original work he can have in plenty, but the methods by which it is executed do not specially adapt themselves to colour printing, and so it is difficult to secure a fine example of both phases of art combined in the same print. In making this statement one is fully conversant with the fact that many fine etchings in colour have been issued, yet even in the best of these there are certain limitations. The superlative beauty of etching is in its line, but though line combined with colour may produce highly decorative effects, it allows only of a conventional representation of nature, except in very limited phases. Mezzotints printed in colour are susceptible of far finer gradations in tone; but mezzotint is little employed in original work, and scarcely at all in original work in colour, and the same may be said of aquatint; while in lithography and wood engraving the numerous printings required—generally one for each colour—tend to produce a mechanical result.

A new medium for colour printing, which combines the autographic directness of etching or lithography, in monochrome, with as full chromatic expression as can be attained in oil or water colour, is exemplified in the exhibition of Witcombe proofs now on view at the Burlington Gallery (15, Green Street, W.C.). The proofs are so called after Mr. John Witcombe, R.B.A., who has perfected the process, which appears akin to that originally introduced by Professor Sir Hubert von Herkomer some years back, and then called "spongetype." Sir Hubert only applied it to monochrome, and though he made one or two effective plates by this, the results attained were not sufficiently distinct from those by other black-and-white mediums to ensure its popularity. What, however, is not specially suitable for black-and-white may be excellent for colour. Mr. Witcombe's process, whether based on that of Professor von Herkomer or not, offers a medium for colour expression apparently not inferior to painting in oil or water colour. His proofs are expressed with the same directness, fluency, and command of colour. Their handling is equally autographic and shows much the same qualities of brushwork. In appearance, indeed, they so closely resemble water-colours that in many instances, especially as regards the more delicate effects, it is difficult to discriminate between them. What distinction there is consists apparently of

only a slight variation of surface quality, caused by the difference in the methods of laying on the colour. In the Witcombe proofs this is all set down at the one printing, whereas in orthodox water-colour painting one tint is superimposed on another until the required effect is attained. This variation cannot be considered as a defect, as it results in the attainment of a surface quality possessing special beauties—notably an evenness of colour opacity throughout the work—which can hardly be produced by any other method.

So far Mr. Witcombe is apparently the only exponent of his own process, but in the examples he is exhibiting at the Burlington Gallery there is sufficient variety of subject, colour, and treatment to show that it should be fully adequate to illustrate any phase of pictorial art. The majority of Mr. Witcombe's themes are Dutch, and their treatment, while largely influenced by the feeling of the modern Dutch and Barbizon schools of painting, shows strong individuality of outlook and technique. Several of them are marked by a vigour of handling which it would be almost impossible to attain by orthodox water-colour painting. Among these may be noted the full-coloured *Night on the Marshes*, depicting a causeway stretching across a wide swamp until lost in the distance, and lying under a deep-toned evening sky, overcast with dark-blue clouds, but illuminated here and there with gleams of dying sunlight. Here is a beautiful statement of twilight mystery, set down with firm decisiveness, but full of poetical suggestiveness and tender atmospheric feeling. Even more atmospheric is the Corot-like *Mill*, a scene rendered with a delicate glow of aerial sunlight which floods every portion of the work. Another tenderly coloured work is *Morning*, a vision of snow-covered heights towering above a still lake and backed by the sun-warmed sky, in which the delicate and subtly modulated tints of early morning are expressed with wonderful charm. Another work, somewhat similar in character, is *Fading Day*, in which the blue peaks of the distant mountains form an effective contrast to the roseate evening clouds. Other fine landscapes, all distinguished by the temperamental quality of their renderings, are the Turner-like *Delft*, the broadly treated *Snow in the Valley*, the deep-toned *Old Mill*, and *The Day's Work Done*, with its admirably introduced figures. A more purely figure subject is the Israel-like interior, entitled *Mother and Child*, which is, however, rendered in a more optimistic spirit than was generally shown by the great Dutch master. It is full of light and atmosphere, and the joy rather than the sadness of life is suggested. Mr. Witcombe's work throughout is too full of vitality to allow of pessimism; there is life and movement in all he sets down. This is well exemplified in the example reproduced—*The Cofse*. Here one sees the outcome of the various influences which have moulded his art. Something of Corot is revealed in the feeling for atmosphere and the tender coloration of the foliage, and something of the old English water-colour school in the breezy sky. Thus it appears to one that these Witcombe proofs satisfy the want of the collector of modern prints, combining as they do both colour and original work.



THE COAST
1865. OIL ON CANVAS. 100 CM. x 150 CM.
Collection of the artist's family, London, England, UK



LITHOGRAPHY is the Cinderella of the graphic arts. Though the most autographic and direct of mediums, it is almost wholly used for commercial purposes, and comparatively few artists have essayed serious work in it.

A Lithographic Exhibition

The great drawback to its employment in the higher phases of art is the fatal facility with which it can be diverted from its legitimate purpose and applied to the multiplication of facsimiles of chalk drawings. The practice of making drawings in lithographic chalk on paper and transferring them to lithographic stones for printing has been used in the past by many artists of ability, and is in vogue to-day among those who are trying to revive lithography; but this makes it neither legitimate nor commendable, and if lithography is ever to be accepted as a distinct and individual method of expression, it must be abandoned. Apologists for the

practice plead that the drawing made on paper becomes a lithograph by the mere act of its transference to stone, for it cannot be called a reproduction, as the artist's work is transferred bodily. This may be so; but it should also be stated that with the transfer something of the artistry of the original drawing has vanished.

Its character has altered; from a chalk drawing

more or less

of the original drawing is influ

paper, but this

the lithographic stone; hence to

degree, perhaps—the technique

the size of the

the drawing is made has to be

stretched before the design is



NUDE STUDY

FROM AN ORIGINAL LITHOGRAPH BY THE ARTIST

over the stone. However, the carving on the stone is not the same as the carving on the page. It is altered several times for the better, sometimes for the worse, until a good carving is made. It is then transferred and a new carving is produced. In the end, the carving has the character of the carving on the original piece. The carving process starts with a drawing of the multiplication of the digits. After the original is transferred to the stone, the carving is not made from this to other stones.

so that, if need be, an unlimited number of impressions might be printed not greatly varying in quality. Though in describing this process one has spoken of stone as if it were the only material used for lithographic printing, zinc and aluminium are now frequently substituted.

One has written this long foreword to a short review in the hope of calling attention to one of the factors which has helped to keep lithography in its subordinate place among the arts. If there is to be a renaissance in lithography, it must be brought about by artists working in the medium who thoroughly understand it. Any draughtsman can make a drawing in lithographic chalk with the same facility as in ordinary crayon; but the fact that a commercial lithographer sets it on the stone and prints it for him hardly constitutes him a lithographic artist any more than the reproduction of a pen-and-ink drawing in photogravure would constitute its author an etcher. Beautiful effects have been gained by the transfer process, and many of the prints from it, because of the high artistry of the original drawings and the limitation of the number of impressions, have largely increased in value. The salient fact, however, remains that the results attained from transfer drawings are dissimilar to those resulting from direct drawings on the stone, and the use of the former will effectually prevent any real progress being made in lithographic art.

Under such circumstances one welcomes with some avidity the exhibition of original lithographs by Mr. Albert



THE LEAVE-TAKING OF CHRIST AND THE VIRGIN
BY EUGENIO DE S. ALONSO
AT THE SPANISH GALLERY

Bedford Street - being held so long ago as 1904; while examples by him are to be seen in the national collections of France and Germany. His work, on view, is almost wholly confined to figure subjects, though there are one or two remarkable studies of still-life noteworthy for their tonal quality and atmospheric freedom. It is somewhat remarkable that in his figure pieces Mr. Belleruche has exclusively confined himself to the portrayal of members of the gentler sex. One cannot attribute this to the desire of the artist to attain superficial prettiness by the aid of fascinating models, for in none of the work is any undue emphasis laid on the personal attractions of the sitter. They are visualised from the standpoint of pure art and set down with close and direct observation of nature. One would say that the personality of his subjects makes an even greater appeal to the artist than their surface attributes; in every one of his drawings there is a full revelation of the sitter's individuality, conveyed often by such unobtrusive means that its full significance does not at first dawn upon the spectator. Mr. Belleruche's art, indeed, is deceptive because of its very facility; the effects seem so easily gained that one does not realise at first the completeness of their attainment and the certainty of draughtsmanship with which they are realised. In Mr. Belleruche's hands the lithographic crayon is made to express wide variations of tone, so that in some of his works one has a depth of tone rivaling that of mezzotint, while in others the effect is gained with the

the lightest touches. It may be said that in no one-man exhibition of recent years have the resources and possibilities of the graphic been so fully revealed, and one can only hope that it may assist in the revival of the legitimate method of this the most autographic and individual of all the graphic arts.

French late Eighteenth-century Engraving

THE small measure of popularity which, until quite recently, French eighteenth-century line engraving attained in this country, may be largely attributed to the lack of quality in the worn-out impressions by which it was commonly exemplified. These were libels on the beautiful medium, or rather on that form of it which French eighteenth-century engravers brought to technical perfection. It was unique in its way, differing from that which preceded it and that which followed in the wonderful delicacy of execution, the precision of its line, and its full realisation of tone and atmosphere. These qualities largely disappear as soon as the plates begin to wear, and it is only in the earlier proofs that their essential charm can be appreciated. A picked collection of such proofs—virginal impressions of the finest works of the period—forms the inaugural exhibition at the new galleries of Mr. Basil Dighton (3, Savile Row). This old Georgian mansion is a fitting home for a picture gallery, as it has already been identified with the noteworthy collection of Sir Henry and Lady Laird—who formerly lived there—which it is hoped may presently be added to the contents of the National Gallery. In this stately environment, in which all the architectural details and furniture belong to the same period, if not to the same country, as the engravings, the latter are



ANNE OF GEORGE II

included con-

eighteenth-century engraving

country. Other

have been in-

there is no noteworthy gap in the representation of the engravers of the period, and each is exemplified by

The greatest

French line is undoubtedly Nicolas de Lau-

whose work attains a lightness and airiness of expression and perfection of technical execution which none

of his contemporaries surpassed. Among his best works are some of those charming conceptions he transcribed from Lavreince, which he often rendered with a brilliance and transparency not to be found in the original gouache drawings. Of these translations one could not want a

here represented by a pair of proofs which may be described as belonging to the first finished state—the catalogued second state—that is to say, with the arms and title inserted before the dedication. So superbly spaced were the French plates of this period that every detail of the bordering and inscription formed an essential portion of the whole arrangement, and the omission of the arms makes an ellipsis in the design hardly to be atoned for by the slightly enhanced crispness of the earlier state. In the same fine state is the proof of *L'Heureux Moment*, the production of the same pair of inimitable artists. The themes of all three are light comedy, but comedy realised with a detailed precision and an easy grace of utterance hardly to be found in combination except among other works of the same class. One can only

...at the
...the
...abled the artists
...the
...interiors with
the accuracy of
a furniture ap-
...and yet
regulate it into
proper subor-
dination to the
main theme,
which makes
the whole com-
position an at-
mosphere and tone
worthy of a
Dutch master.

One perhaps has lingered somewhat unduly over these three examples, which, beautiful as they are, are hardly superior to many of their fellows. Indisputably attractive, at most a special theme, is the same engraver's *Les Heures Heureuses de L'Ex-Projetto*, from Fragonard's best work, now in the Wallace Collection, or his translation of the latter's *Le Chiffre d'Amour*, in the same gallery; and, even at the cost of seeming unduly partial to the engraver, one must pause to admire the brilliant early proof of *La Comédienne*, after Lavreince, after *L'Absence*, after Lavreince, *Le Petit Jour*, after St. Aubin, and *La Bonne Mère*, after Fragonard.

Hardly so famous as Launay was his able pupil, Nicolas Ponce (1746-1831), represented here by *Le Bonheur*, after Fragonard, and *La Toilette*, after Baudouin, an artist for whose pictures he had a special affinity. *La Toilette*, with its beautiful bordering, engraved by Choffard, is an equally fine example of his powers, and undeniably a more charming subject. Nor must one forget to mention his *Marion* and *Perrette*, or the brilliant impression of *Les Cerises* in the first state. The reputation of François Dequevauviller chiefly rests on his engraving of *La Comédienne*, after Fragonard, and *La Toilette*, after Baudouin, both after Lavreince, and represented by adequate impressions, as are also the kindred pair of subjects, *Le Concert* and *Le Bal paré*, by A. J. Duclos, after St. Aubin. To a collector of *Le Danger du tête-à-tête*, by Jean Baptiste Simonet, after Baudouin, in the state which precedes bordering and lettering, will make



THE EMBELLISHMENT BY H. FRANKS WARRING AT THE GRAVES GALLERY

special appeal, though to the uninitiated lover of art these additions form an embellishment of some moment. Among other plates which may be mentioned are *Le Directeur des Toilettes*, by Nicholas J. Voyez, after Lavreince, *Le Restaurant*, after Lavreince, and probably by Martial Deni, though his sister Jeanne has also some claims to be considered as the engraver of this beautiful plate; *Le Roman Dangereux*, by Isidore Stanislas Helman (1742-1806), after Lavreince; and many of the best subjects

in those three wonderful series of the *Wardrobe*, *Le Costume*, the first designed by Sigismund Freudeberg, and the two subsequent ones by Moreau le Jeune, which form the most perfect pictorial record of French aristocratic life anterior to the Revolution. The interest of the exhibition is much enhanced by the



THE EMBELLISHMENT BY H. FRANKS WARRING AT THE GRAVES GALLERY

excellently illustrated catalogue, which should form an interesting and useful record of the finest specimens of French late eighteenth-century engraving.

Modern Classical Furniture

THE most simple forms of furniture are generally the most beautiful. One is moved to this reflection by a view of some of the cane-work made by the Drvad

Company. The chairs of this period are wholly with the idea of promoting comfort and ensuring strength, the cane being used for every piece of cane used having a utilitarian purpose. In spite of this—or rather because of it—the chairs attain a chaste symmetry of form not to be excelled in more ambitious pieces of furniture. The graceful and subtle curves found in the contours of the human body are repeated in the pliant canes against which the latter rests, and the lines of these are set off by the contrast of the straight pieces which support them and keep them in position. These chairs, made solely with the idea of durability and comfort, are among the few articles of modern furniture which would not look out of place in a classic temple. Classical, too, in feeling is much of the beaten metal-work produced by the same firm. In the bronze bowls and other pieces the ornamentation is reduced to a minimum, and the effect attained by beauty of contour and perfection of workmanship.

VENETIAN glass offers a combination of beauties rarely exemplified in the same ware—translucency, fine colour, exquisite form, and wonderful delicacy of texture. It owes its origin to that mixture of Eastern and Western influences which gave to Venetian art and architecture their unique character, endowing them with the gorgeous coloration of the Orient, restrained and tempered by the more chaste artistic taste of Europe. At the Venetian and Bohemian Glass Gallery (37, Old Bond Street, W.) a display of modern Venetian glass is on view which well exemplifies its beautiful characteristics. One cannot attempt to describe the various exhibits, but they include a wide variety of pieces, ranging from dainty and delicate ornaments a few inches high to others of imposing dimensions and highly elaborate in their character.

Now that the attention of the London art world is largely concentrated on Spanish painting, the collection of examples by masters of the school on view at the Spanish Art Gallery (50, Conduit Street, W.) should attract great interest. Perhaps the earliest example included is the altar front belonging to the school of Aragon of the fourteenth century. This is a decorative arrangement of great beauty, and though the lower part is damaged and a portion of one of the sides is missing, the remainder is in a good state of preservation. In the centre is the figure of the Virgin holding the Child Jesus, while on either side are six compartments depicting scenes in the life of Christ, and the whole is surrounded by a framework, the upper portion of which is divided into twelve scenes—one of these is now missing—representing the months of the year. The work shows strong Byzantine influence in the treatment of the figures in the religious scenes, but the representations of the months are more naturalistic. The colouring is rich and the design of the whole is singularly well arranged. Another work of great interest is the finely-wrought panel bearing the inscription, "Francisco Sanchez y Diego Sanchez

Pintores," which represents Christ at Calvary. This is a magnificent example of the Seville school of painting of about 1480, and is in perfect preservation. Our Saviour is represented as fainting beneath the burden of the cross, while St. John, who is on His right, supports Him. On the other side one of the executioners is giving Him a savage blow, while his companion and a number of Roman soldiers are grouped together immediately adjacent. In the distance are a number of scattered scenes and episodes, set down with a limited knowledge of perspective—the two thieves bearing their crosses and guarded by soldiers, another troop issuing from the door of a castle, and the Virgin, accompanied by a group of companions, sinking down with grief. The work is remarkable for its realistic treatment, combined with great decorative effect. The figure of Christ is beautifully conceived and painted with tenderness and feeling; those of the persons are characterised with strong individuality, each being entirely distinct from his fellows. The countenance of one executioner—he who is in the act of striking—is marked by savage passion, the other is callously indifferent; the Roman soldiers look on passively, while their officer, an elderly man with his face weakened with age, regards the scene with some interest but without any sympathy. In the realistic and minute rendering of the figures and their draperies the painters have been strongly influenced by Flemish traditions. The shields of the soldiers are rendered in raised impasto with a richly decorative effect—a treatment, especially as regards the gold-work, with which they are adorned more in accordance with primitive Spanish art. In point of technical skill this picture is probably the finest Spanish picture of its period at present in England. There are various good examples, some belonging to slightly later dates, and others which illustrate the development of Spanish art up to the time of Goya. Among these, attention should be called to works by that most original of Spanish sixteenth-century painters, El Greco. The finest of these is indisputably the *Leave-taking of Christ and the Virgin*, painted with characteristic strength and unmarred by the crudities which sometimes disfigure his work. Though the picture is dark in tone, it is full of vibrating colour, while it is handled with that sentient energy which makes the artist at his best the most autographic of Spanish painters. The exhibition may be looked upon as a welcome supplement to that at the Grafton Gallery, several phases of art imperfectly represented there being seen here to great advantage.

A CHARACTERISTIC of Mr. H. Franks Waring's water-colour exhibition at the Graves Gallery 6, Pall Mall is that the subjects of the drawings appear to have interested him for their own expression. This, in an age of egotistical art, is a virtue: for too many of our painters carry their feeling for individuality to such an extent that, whether they paint the South Pole, the Sahara, or Southend, they endow them with the same atmosphere and colour. One may tell at a glance that such a work is by a certain

Water-Colours
by H. Franks
Waring

artist, but for all the local feeling he has imparted to it, it is not wholly from his imagination as from nature. Mr. Waring, on the other hand, diversifies his style to suit his theme, and views nature through a many-sided outlook. One would imagine that he has studied both Corot and De Wint, or perhaps it is merely that when one sees the delicacy and mystery of morning or evening atmosphere well rendered one inevitably associates it with the work of the former artist, while in the same way a deep-toned and breezy rendering of English landscape scenery recalls the work of the great water-colour artist. The De Wint feeling is most notably exemplified in the distant view of *Canterbury*, in which the towers of the cathedral are shown rising beyond a wide stretch of meadows. This is broadly but adequately treated, the artist cleverly concentrating the interest of the subject by the introduction of a clump of deep-coloured trees, which draws the spectator's eyes to the cathedral towers. Another instance of this skill in focussing the interest where the artist wants it is shown in *The Outskirts*, which depicts a broad suburban lane, bounded to the right and left by straight, low walls, its surface a broad wash of snow, looking chill and grey under a lowering sky. In this the artist gives colour and animation by the introduction of the roof of a house, with smoke ascending from the chimneys, enshrouded among some dark evergreens, while a glint of sunshine makes a narrow streak of light across and warms the red buttress of a projecting wall. A beautiful tonal effect is shown in *Flighting Time*, with the moon rising in a deep blue sky over a reed-fringed river. Other drawings which should be mentioned are the Corot-esque *Monks at the Gate*, the *Red-roofed House*, *There, There*; the breezy *Cornfield*; and the picturesque rendering of the *Old Mill*. One of the most original of Mr. Waring's works is *The Road to the Sea*, which shows a road leading out of a clump of trees bordering a sandy lane. In this the picturesque forms of the bending trees is heightened by their contrast with the flat level in which they stand. A clever little work, *The Obelisk*, is somewhat marred by the want of definition in the object which gives the drawing its name. One does not expect to see an obelisk in an open stretch of meadow land; it should therefore be set down so explicitly that there can be no mistake in its identity.

"Water-Colour Drawings illustrating Mother Goose," by Arthur Rackham, R.W.S., and "Pictures of Hill and Riverside Towns," by Alfred Withers and Isabelle Dods-Withers.

MR. ARTHUR RACKHAM'S water-colour drawings at the Leicester Galleries, Leicester Square, showed a slight

but well-defined development of his art. He is gradually extending its sphere, so as to include within it scenes of everyday life, as well as the realms of fairy-land. This was shown in such examples as *Rain, Rain, go to Sleep*. Here three chubby-faced children were shown grouped under a dripping umbrella, with a storm-laden sky above lighted by a glorious rainbow. Though hardly realistic in the narrow sense of the word, little attempt having been made to repeat the scene exactly as it would have appeared to the artist's eye, it was realistic in the higher sense that all the facts which he wanted to set down had been beautifully pictured. The children, all repeating the rhyming charm with the full energy of which they were capable, were essentially true to life; but in nearly all his drawings dealing with the younger generation Mr. Rackham showed the same intimate perception of child-life. In this respect one might say that Miss Kate Greenaway's mantle had fallen on him, only that both in draughtsmanship and power of colour and composition he is on a higher level than his prototype.

In the same galleries was shown a roomful of pictures of hill and riverside towns, by Alfred Withers and Isabelle Dods-Withers. Superficially alike in their outlook, these two artists displayed considerable diversity in their technique, and each may be said to have succeeded best when differing most from the other. Thus Mr. Withers's finest works were those like *The Carceri, Assisi*; *Maisons suspendues, Pont en Romans*; and *The Ramparts, Orlon*, which were marked by firm, crisp handling and strong colour contrast; while Mrs. Withers was most pleasing in her delicate tonal effects, such as *Looking to the Carceri, Carceri, the Old Bridge at Capri*, or *On the Lake at Id.*

IT is a matter of wonderment how the floors of the great public galleries, trodden over by the dirty boots of their countless visitors, always appear to attain their polished cleanliness of appearance. One might set it down to beeswax and turpentine sedulously applied to the parquet flooring were it not that the short periods during which they remain closed to the public do not appear to allow of any extended labours. One is now told that the secret of the matter is "Ronuk," a polish, it appears, which is used in the National Gallery and other public institutions, the parquet floors of which are kept in order by the proprietors of this material under contract, they sending their own employees at appointed times to do the work. It would appear that this system might with advantage be extended to places of business and private houses containing large areas of parquet flooring.





MISS MARTINDALE
FROM THE ENGRAVING BY R. JOSLY
AFTER GEORGE ROMNEY



There are, however, certain details concerning an artist's career which the National Gallery authorities apparently consider essential. These are the number of pictures he exhibited in public galleries, whom he married, and where he was buried. One scarcely finds particulars on these three points ever omitted. What an important bearing matrimony has on the subject of painting may be gauged by the anxiety of the writers of the biographical notices to cite authorities on this important point. Mr. William Roberts is called in to support the statement that Beechey married twice, apparently the only point in that writer's valuable biography of the artist which is thought worthy of attention; and similarly Sir Walter Armstrong is quoted as giving the details of Raeburn's marriage. Old authorities are apparently not considered reliable, so that Mr. Roger E. Fry is required to vouch for the accuracy of a half-sentence from *Kennedy's Dictionary*, and Messrs. C. J. Holmes and D. S. McColl to authenticate the truth of a statement concerning Constable, which is transferred almost bodily from Leslie's life of that artist.

Some of the notices of the artists want a fair amount of revision, owing probably to the misguided efforts of the printer. Thus Joseph Wright of Derby is rechristened John, he is made an associate of the Royal Academy twenty years before the event actually occurred—1761 instead of 1781, and it is said that his name was erased from the list of associates, which implied that he was expelled, whereas he retired, much to the regret of the members. James Ward is made the son-in-law of his daughter's husband, John Jackson, and some of the other statements in the biography of this over-versatile artist are susceptible of amendment. He did not devote "himself almost entirely to animal painting" immediately after 1796 or thereabouts, for this was the period of his greatest activity as an engraver, and the majority of his best plates and a number of subject pictures were produced in the years immediately following. The note from Beechey's *Gallery*, *III. Catalogue of a Review*, which it is apparently implied was produced between 1794 and 1799, was not engraved until 1800. The plate—as a matter of fact there were two, the first being spoilt by the printer, which necessitated a repetition of the subject in 1800—was by no means one of Ward's best works, and, unless on account of its size, it is difficult to see why it should be selected as a characteristic example of this great mezzotinter. The statement that "some of Ward's early pictures are said to have been sold as by Morland" deserves amplifying as illustrating the ups and downs of artistic reputations. Ward's own story of the matter is, that when he commenced painting his pictures were often sold as being by Morland, then at the height of his reputation. A few years later—Morland in the meanwhile having died—Ward's work became the more valuable; the pictures, and probably some of Morland's own, were then rechristened as by Ward. To-day the process is again reversed—early Wards are constantly called Morlands; possibly in the future there may be another turn of the wheel.

To the description of Ward's picture of *Harlech Castle* in the catalogue, it should be added that it was in all

probability the one exhibited at the Royal Academy in 1806. Similarly the picture by George Morland, now entitled *Door of a Village Inn*, should be identified with Ward's engraving from it made in 1793. This was originally issued as *Sunset, Leicestershire*, the name being subsequently changed to *A Boy Employed in Burning the Weeds*. This determines both the date of the picture and the theme—about neither of which the compilers of the catalogue appear at present certain. One would suggest that George Morland's biography be extended. The twenty lines allotted to him are five less than are given to J. C. Ibbetson, who was an artist of considerably less importance. William Ward, who is mentioned in the biography, should be described as engraver rather than artist—the last term being popularly accepted as synonymous with painter; and the same may be said of Tom Landseer, who is mentioned in the notice of his brother, Sir Edwin—or Sir Edwin Henry Landseer, as he is styled in the catalogue. The latter was baptized with both these Christian names, but entirely dropped the second, yet the compilers of the catalogue have thrust it upon him again without a word of comment. What is their rule in such matters? Romney is permitted to change his name to Romney; Oppy to Opie; and Lemuel Abbott to add the second Christian name of Francis to his style, without even attention being drawn to the alterations. It is only Landseer who is not allowed to give play to his personal predilections. In the list of his pictures the account of *The Sleeping Bloodhound* and the names of the engravers of *Spaniels of King Charles's Breed* are omitted. This may have been done for economy of space; but the haphazard way in which subjects of pictures are treated generally makes one suspect that it was the outcome of pure mischance. Out of sixteen portraits by Reynolds particulars of the subject are given in about four instances and omitted in the remainder. There appears to be no reason for the discrimination. If Boswell, Johnson, or Lord Ligonier are such well-known personages that any information would be superfluous, why are the dates of the birth and death of that equally well-known celebrity, Admiral Keppel, supplied? But the nomenclature of the portraits—those of the ladies especially—might be amplified with advantage. Take the famous *Lady Cockburn and Children* for instance. This lady was the second wife of Sir John Cockburn, of Langton, and there was another baronetcy of the same surname in existence, so that the appellation of "Lady Cockburn" would fit more than one person who might have been painted by Sir Joshua—a note at least might be added that her maiden name was Augusta Anne Ayscough. Romney's pictures are catalogued in much the same imperfect manner. All his portraits of *Lady Hamilton* in the gallery were painted whilst she was still Emma Hart; but they are nevertheless given under her married name. The casual note that "the portrait of Mrs. Mark Currie was exhibited at Burlington House as *Miss Close*" leaves the reader in doubt whether the subject had any claim to that appellation or not. The lady, of course, was Elizabeth, daughter of John Close, of Easby, and the picture was painted during the year of her marriage

with Mr. Mark C. Croft, of Upper Gatton, Surrey. The first important discovery of the picture—not that by E. Milner, mentioned in the catalogue, but the mezzotint by H. T. Goodrich—was published under the title of *Miss Croft*. No attempt has been made to identify Lady Elizabeth Berkeley, wife of William, sixth Baron Craven; the title of the portrait is merely *Lady Craven*. In the catalogue with the Margravine of Anspach, whom Romney painted in 1793, and again in 1797, yet surely the fact that the lady was the subject of Romney's brush on three different occasions is not without interest.

Lack of space may be pleaded as excuse for these and similar omissions, though why some of Landseer's brute-beasts should be described with greater particularity than Romney's and Reynolds's high-born beauties is somewhat unaccountable. Perhaps a desire to economize space may be responsible for the inclusion of statements which, though true in themselves, often convey an entirely erroneous impression through facts which either mitigate or exemplify their meaning being suppressed. Thus Reynolds is said to have resigned the Presidentship of the Royal Academy owing to a quarrel with that body. Quite so; but he resumed it again almost immediately at the unanimous request of the members. The "profound admiration" of Gainsborough for Van Dyck is vouched for by the statement that "a copy of *The Pembroke Family*

[illegible]

the collection

House, after

Copies after
Titian, Velaz-

Murillo were also included in the same, where Gainsborough's preference for the latter is shown by the fact that there were no less than 100 copies after that artist in the Schomburg House (1840-1841) other six are not alluded to. Apropos of the name spell "van Dyck" in his biographical notice and "Van Dyck" almost throughout the remainder of the

Gainsborough's "love of music" is hesitatingly affirmed on the authority of his letters to William Jackson. Surely every school-boy knows that the artist's passion for it was so intense as to almost amount to a mania, leading him to fill his house with musical instruments, and on one occasion to give a valuable picture in return for having a tune played to him. Westall is represented as contributing "four portraits of Lord Nelson" to the Academy of 1807; they were not portraits, but representations of events in the hero's life.

the present revised edition requires numerous further revisions before it can be accepted as satisfactory. Nor must these revisions be confined merely to slips, over-sights,

and clerical errors. The scope and structure of the volume needs drastic alteration. In its present form it is difficult to find a *raison d'être* for its existence. The arrangement of its contents—alphabetically under the name of the artists instead of under the schools of painting as the pictures are hung—precludes it being of much assistance to the visitor going round the exhibition; authorities not being cited for a large proportion of the statements given impair its value as a work of reference; while its utility as a popular hand-book is stultified by the lack of information likely to interest the general public in the artists represented or enable them to gain an insight into the characteristics and quality of their work—isolated assertions, such as the description of Turner as “England’s greatest historical painter,” or Hoppner as “the most daring plagiarist of Reynolds,” lending little assistance in the matter.

The fact of the matter is, that the catalogue in its present form is an archaic survival of a time when the contents of the National Gallery were less than a tithe of their present extent and importance. The revisions it has undergone since are like the efforts of a mother to fit a growing boy with the dress he wore when an infant, by additions and patches. The garment may serve to cover the boy’s nakedness, but all sense of design and proportion is lost. It is the same with the catalogue. There are now a dozen or more schools of painting illustrated with some degree of fulness in the gallery; not a sentence is given in the catalogue to point out the characteristics and distinctions between these schools, and no attempt is made to show how the pictures illustrate their rise and development, and how the artists forming these schools influenced and reacted on each other. If the catalogue is to be of any educational utility, it should be divided into sections according to nationality; a short but adequate introduction should be written to each, and the notices of the artists represented in that section arranged as far as possible in chronological sequence; while illustrations of the pictures on a small scale should be substituted for the present lengthy descriptions of pictures.

If this suggestion is too much of a council of perfection, great improvements might be effected in the present volume without any material alteration of form or increase of size. The notices of the artists at present largely consist of names of pictures and dates strung together in the form of articles, and are as interesting to the general public as a railway guide. By tabulating these portions, and the occasional use of well-understood abbreviations, they might be condensed into half their present space, and sufficient room made for a bibliography and a short appreciation of the artist’s work. The initial biography, that of Lemuel Francis Abbott 1760-1803, may be taken to show how the condensation might be effected. It relates that he was born in Leicestershire, became, when fifteen, pupil of Sir John Cooper, portrait painter, occasionally exhibited at the Royal Academy between 1788 and 1800, and is represented by a portrait of Lord Nelson and other works at the National Portrait Gallery. This bald narrative originally occupied

six lines of the catalogue; without any increase of clarity or a single additional fact being given, it is now spread out to seven. Surely without any appreciable loss it might be rendered as follows:—Portrait painter, B. Leicestershire; pupil of Francis Hayman; Ex. R.A., 1788-1800; N.P.G. *Lord Nelson*, etc. As illustrating the importance of a bibliography, it should be mentioned that this seven-line monograph—almost the shortest contained in the catalogue—differs from the *Dictionary of National Biography* in the name given to the artist, and from Edwards in the age at which he was apprenticed to Hayman.

A WORTHY, dealing recently with the vogue of the cinema, advanced the opinion that this age is the age of

“The Old Curiosity Shop”

By Charles Dickens. Illustrated by Frank Reynolds, R.I. (Hodder and Stoughton 15s. net; 42s. net)

the picture. Apart from the question of the moving-picture entertainment which is so well supported in our days, it is evinced in all the modern publications, including the daily newspapers, that the illustration is the thing. The public are the creators, not individuals; and publishers, if they wish to be successful, must satisfy the desires of the people. There is no gainsaying the fact that there is a growing demand for artistic productions of all kinds, particularly books. Perhaps it is true to state that no writer of any time ever passed the popularity of Charles Dickens, and certain of his works—and this is generally admitted—have become in most homes, poor and rich alike, household gods. One of these household gods is *The Old Curiosity Shop*. There is scarcely a child over six years of age who has not followed with scalding tears the trials and troubles which beset the life of Little Nell. It is, of course, too late in the day to make any comment here upon the literary productions of Dickens, who has established himself in the world of letters for all time. We are only concerned with the manner in which modern productions of his books are illustrated, printed, and bound. The production before us is well worthy of the house of Messrs. Hodder & Stoughton. The binding is artistically done, and the printing is comfortably large, set as it is in its broad pages with wide margins. The volume contains twenty-one illustrations in colour from the brush of Frank Reynolds, R.I., who has achieved a difficult task with a certain amount of distinction, though one would like to see a little more character in the faces of several of the individuals he has chosen to depict. In criticising modern illustrators of Dickens, one must bear in mind two important points. First and foremost, Dickens was, and has been, exceedingly fortunate in his illustrators, particularly in Cruikshank. In the second place—and this, more than anything else in the works of Dickens, has brought adverse criticism on the people’s author by the present man of letters—Charles Dickens illustrated his books himself with his long, and often tiresome, descriptions of each of his characters. These two facts make the art of an illustrator exceedingly difficult.



ALICE IN WONDERLAND. (Illustration by Lewis Baumer.)

Three of the best illustrations in this publication are "Sampson Brass and Quilp" ("Quilp" is well done, "Mrs. Jarley," and "Sally Brass"; while "The Wayfarers" and "Nell's Garden" are sympathetically rendered with no little feeling. But one would have preferred to either of the latter two pictures a plate illustrating one of the scenes relating to the death of Little Nell; e.g., "You do well to speak softly," said the old man. "We will not wake her."

"Vanity Fair," by William Makepeace Thackeray.
Illustrated by Lewis Baumer
(Messrs. Hodder and Stoughton. 178. 32s. 42s. 6d.)

ANOTHER of the best illustrations in this publication issued during this gift-period of the year emanates from the same publishers. In this case Lewis Baumer illustrates with twenty beautifully coloured plates one of Thackeray's masterpieces, *Vanity Fair*. The artist has used his brush with no little refinement, his touch

being exceedingly delicate. Becky Sharp has come out very handsomely: Lewis Baumer has treated her generously. The expression he gives her bespeaks a quick wit, but not what one would describe as intellect, for the "Becky" of Thackeray was "the impersonation of intellect without virtue." The artist has given us a little "goody-two-shoes" capable of lapses of innocent giddiness. Baumer's "Becky" lacks sensual charm, his delineation of her verging too much on the side of the "flapper," to borrow a vulgarism. The frontispiece is undoubtedly the best endeavour of the artist, while his other representations of her are weak and characterless, except in the plate of "Dobbin and Becky," where the expression he gives her in the first illustration is sustained with a certain amount of likeness. A change to the general tone of the plates is afforded in the depiction of the scene of "Amelia and her Father: 'She was quite alone in the world.'" The drawing is sweetly rendered. Taking the volume as a whole, it should meet with the approval of all lovers of Thackeray, who, by-the-by, is an exceedingly difficult man to illustrate, and Lewis Baumer has issued from the wood not without honour.

Late when I read *La Autobiographie of Charlotte de la Trémouille*, which the life is recorded in the original manuscript of one who numbered thrones and several German princes among her suitors, including the Prince of Orange, afterwards William III. of England, and Prince George of Denmark, who had known Charlotte Amélie's family (de la Trémouille) for many years. The work is translated from the French of the original manuscript, and edited by her descendant, Mrs. Aubrey Le Blond (Everleigh Nash 15s. net)

by her descendant, Mrs. Aubrey Le Blond, who writes in her introduction: "My aim has been to give this beautiful life as it left the hand of the princess herself. In my translation I have eschewed all attempt at fine writing, and tried to follow the simple wording of the manuscript in equally simple language." The result of Mrs. Aubrey Le Blond's labours is that she has produced one of the most remarkable and interesting books in the English language. The value of the volume is considerably enhanced by the reproduction of portraits of the de la Trémouille family, including the princess herself. "The illustrations," writes Mrs. Le Blond, "are all from private collections, and none have hitherto been published." The plates also include the manuscript of the life of Charlotte Amélie, written by herself, and two pages from her will.

"The Pathos of Distance," by James Huneker (T. Werner Laurie, Ltd. 7s. 6d. net)

The Pathos of Distance is a title which lends itself so generously to the imagination that the reader of such a publication expects more than human endeavour is capable of rendering, and, though this may be taken as a slight upon the book, it is at least a distinguished

compliment to the author's choice of a name for the child of his brain. The title is unique, and especially appeals to connoisseurs. It was taken from a passage written by that most versatile, but yet erratic, or rather contradictory, genius, Nietzsche.

The first fifteen pages, under the heading of "The Magic Lantern," introduce one, to a life whose commonness needs no bush (a life of harmony, with no pockets); that life all have read about in *La Vie de Bohème*, by the unfortunate Mürger.

In the second chapter of the volume James Huneker sounds loudly the praises of "the later George Moore." "As a critic of painting," writes this worthy, "he Moore, is one of the five or six in Europe whose opinion is worth while. He it was who first gave battle in England for the group of 1877, the impressionists Manet, Degas, Monet, Renoir, Pissaro, Berthe Morisot, Whistler, and the rest."

In "A Half-forgotten Romance" the author recalls the tragedy, or tragi-comedy, as Meredith undoubtedly looked upon it, of Ferdinand Lassalle and Helena von Doenniges. Huneker tells the story, of which there have been several versions, in the tone of an *apologia* for this German Mirabeau and his love. Several pages of this charming book are devoted to Wagner's life at Zürich (1853 to 1858). These five years are, according to the author, and we think rightly, the most significant period in the musician's existence, "the very flowering of his genius." "The Zürich episode (the Wesendonck affair) is of prime aesthetic importance"—the birth of that great music drama, *Tristan und Isolde*.

The day of Whistler has long been with us; "he is no longer a barbarous solitary, a ferocious eccentric, nor is his originality indisputable." Huneker has hit a happy comparison and thrown a vulgarism on the art of comparison to the four winds. In his exposition of "Certain American Painters" the author says that "Whistler is a stylist like Poe and Pater, not devoid of preciosity and at times of mysticism; he [Whistler] selected—his art is the very efflorescence of selection—a narrow path, realising that his salvation lay in finesse, not virility; in languor, not ecstasy. . . . He is Whistler as Chopin is Chopin, and Poe, Poe." One can quite agree with Huneker that these names are not "dragged in haphazard"; indeed, the likeness between the poet and the poet-painter is nice to the utmost degree of nicety, though Whistler does not "sound the morbid note of Poe," but his "lyric, vaporous creatures are of the same stuff as the Lenore, Ligeia, and Annabel of Poe." Huneker cannot much admire Whistler's male portraits: his "*Blacksmith* is a *posur*," "that the Carlyle just misses fire as a psychological document, despite the magnificent painting"; and neither does he hold with the theory of George Moore, that if the American artist had been physically a bigger man he might have painted masterpieces like the Spaniard (Velasquez). To him the real Whistler is the magician of the etchings and lithographs.

"Change only is permanent" are the truest words that ever came from the lips of a philosopher. "After the fat the lean, after the feast the famine; after Manet,

Matisse. . . . And so will it continue, otherwise artistic stagnation. Change and criticism are inevitable if a living organism is to be conserved; we do not discuss the dead. Therefore let us talk of the post-impressionists, a vital issue now in the world of art." Rhythmic intensity, says the writer, is the key to the new school; line, not colour, is king. Not beauty, but, as Rodin said, character, character is the aim of the new art. And he takes the view that if post-impressionism means the work of Davies or Augustus John, or the line of Matisse, then he is a believer in post-impressionism, and he sees, except for a certain sincerity, not much sameness in the technical procedures of Cézanne or Gauguin or Van Gogh or Matisse.

"Leonardo da Vinci," by Jens Thiis (Herbert Jenkins, Ltd. 42s. net)

POSTERITY MUST pronounce Leonardo da Vinci to be a splendid failure. No single man ever seems to have possessed such a prodigality of talent. He mastered all arts, sciences, and polite accomplishments, was endowed with gigantic strength and never-ceasing activity, and lived the allotted span of man, yet the sum-total of his achievements, which remain to posterity, amounts to four or five pictures and a few score of sketches. As Dr. Jens Thiis states in his interesting book on *The Centenary Years of Leonardo and Verrocchio*, the great artist anticipated many of the discoveries of future ages, such as the revolution of the earth round the sun, the circulation of the blood, and even the rudiments of the Darwinian theory. Such knowledge, however, was still-born, for Leonardo failed to make it known to the world; and the manuscripts which record it (deciphered in after ages) are of little more value than

school-boy exercises, interesting, indeed, as monuments of erudition, but without practical outcome. The sole claims of an interesting personality and his art. The former greatly helped the reputation of the latter. If Leonardo had been

one suspects that his art would have bulked less largely in the world's esti-

strong, supple, an adept in the art of

but also of good-natured merriment and grotesque jesting. A sportsman, a horse-breaker, quick and active in his whole manner, and with beautiful, strong artist's hands that could sweep the strings of his silver lyre, or bend a horse-shoe straight. . . . His behaviour was that

had little to do; he dressed well, had horses in his stable, and servants to wait upon him." This description is of him in his youthful days, but even then he possessed a profundity of scientific knowledge

which, though imperfectly revealed, must have made him appear as almost super-human to his companions. What wonder, then, if his pictures, produced at rare intervals and showing a deeper comprehension of technical possibilities than had been revealed by any previous artist, were hailed as prodigies. Great as was Leonardo's art, one feels that its importance has been exaggerated by the adulation of contemporaries, whose testimony has been too unreservedly accepted by present-day critics. His reputation rests less on his pictures than on the possible excellence which present-day writers conceive that they once possessed; so that it is possible that the faded ghost of his most celebrated work, *The Last Supper*, provokes far warmer eulogy than it would have



... had remarked on its poor condition. This aggrandisement of Leonardo's reputation is gradually depriving him of many of the works hitherto accepted as his, and which now are accounted unworthy of his genius. Thus not a single one of the few paintings still ascribed to him is accepted unreservedly as being wholly the work of his hand, while his so-called sketches and cartoons are being depleted of everything which does not attain the highest standard. The book of Dr. Thiis somewhat contributes to this process; one feels also that he has over-estimated the debt of Michael Angelo, Raphael, and other of the greater Italian masters to the Florentine painter. This, however, is a matter of opinion; what is certain is, that no previous writer has so exhaustively examined the relationship between Leonardo and his master Verrocchio, or so clearly pointed out the influence which the latter exercised over the art of his pupil. Many of the qualities which we regard as most characteristic of Leonardo were in reality derived from his master. Dr. Thiis in his work has raised the latter artist to his true position, giving him credit for that rare and original genius which most previous writers had denied him. It was on the foundations laid by his teaching that Leonardo built the structure of his art; and Leonardo's art is not to be measured by its bulk, or even by the quality of its achievement. He was an innovator and explorer, and his efforts showed the paths which all succeeding artists have more or less followed. Nevertheless, one must regard his life as a partial failure; for he was so overborne by the burden of his genius that he could only transmit a small portion of it to posterity.

This hand-coloured volume on *French Colour Prints of the Eighteenth Century*—one of the most beautiful

"French Colour-Prints of the Eighteenth Century," with an Introductory Essay by Malcolm C. Salaman (William Heinemann. 42s. net)

books of the season. The fifty full-page plates in colour it contains are pleasantly diversified in subject, and many of them, such as *La Fête de la Jeune Fille*, by Louis Marie Bonnet, after François Boucher, or *L'Amant Surpris*, by Charles Melchior Descourtis, after Jean Frédéric Schall, give a good idea of the quality and feeling of the

originals. This is by no means always the case, however, for some of the plates appear either to be poorly executed or reproduced from bad impressions. One regrets, too, that, except in one or two instances, the ornamental borders, which not infrequently are among the crowning attractions of French prints of this period, are altogether omitted. Mr. Malcolm C. Salaman's introductory essay forms as good a guide to the contents of the volume as one could well wish to possess, and conveys much solid information in a style likely to make it attractive to the general reader, yet one feels that his talents would have been better exercised had all the subjects selected been more worthily representative of the period they illustrate. The publishers are apparently conscious of this

present not only the finest prints of the period or all those which collectors of the present day appraise most highly, but representative examples of the various classes of colour-prints which were being produced in France up to the time of the Revolution." This aim may be laudable, but one questions its advisability, for in practice it amounts to mixing with fine plates which have received the endorsement of posterity other examples hardly worth perpetuating.

THE world would be a far more beautiful place if the majority of its inhabitants had not been so anxious to improve it. One is impelled to this conclusion by the records of art and archaeology, for while the beautiful things of life were made by people who wrought them mainly for their own enjoyment, they have been largely destroyed by philanthropists whose chief desire was their neighbours' welfare. The *Ancient Painted Glass in England* is a case in point. In the early part of the reign of Henry VIII. the windows of the principal churches in the country appear to have been nearly filled with it. The zeal of the early Reformers appears to have accounted for the destruction of a large portion of it. What they spared suffered still more severely from the deliberate onslaughts of the Puritans during the Civil War and afterwards, while the well-meaning efforts of church restorers in the eighteenth and early portion of the nineteenth centuries devastated much of the remainder—Wyatt, for instance, being permitted to destroy nearly the whole of the ancient glass in Salisbury Cathedral. One is inclined to agree with Mr. Philip Nelson, who, in his work on the subject—one of the best of the admirable "Antiquary's Books"—says that "when we consider the extreme antiquity of much of the glass which exists to-day and the manifold dangers, not merely from legitimate wear and tear, but also from the violence of misguided zealots, through which it has passed, it must be a matter of surprise that so much still remains to show us how beautiful our early churches must have been." The volume contains several interesting chapters devoted to the development of the various styles of English painted glass from the twelfth to the fifteenth century, the artists who produced it, and the vicissitudes it has since experienced; but by far the larger portion is devoted to a list of all the pieces of ancient glass to be found in every county in England—Wales not being included in the survey. Dr. Nelson has arranged this list very clearly in alphabetical sequence, and it appears, so far as one has been able to check it, to be full and exhaustive. The publishers, however, have somewhat handicapped his efforts by using the same heading to all the two hundred and odd pages devoted to the different counties, and the work of finding where one begins and another ends is somewhat troublesome. The book is a record of great value, the more so as Dr. Nelson has personally visited all the cathedrals and various churches "containing the most

"Ancient Painted Glass in England"
By Philip Nelson
"The Antiquary's Books"
(Methuen & Co.
7s. 6d. net)



MRS. FITZHERBERT
FROM THE ENGRAVING BY J. SCOTT
AFTER T. GAINSBOROUGH, R.A.



important relics of the glass painter's art," and that they are "not to be taken from perspective or colour or composition." The volume is illustrated with over thirty full-page plates, besides numerous smaller line blocks.

"In the National Gallery": a First Introduction to the Works of the Early Italian Schools. By Mrs. C. R. Peers. (Philip Lee Warner 5s. net)

THE fault of many of the art books of to-day is that they are produced by writers who have no special knowledge of or sympathy with art. Mrs. C. R. Peers's introduction to the work of the early Italian schools as represented

in the National Gallery comes within this category. The author writes especially for "young people who are beginning to feel the attractions of the primitive painters," and deals more with the subjects of the pictures than the manner in which they are represented, recounting at some length the story or legend which serves as the theme of each work. In this portion of her task Mrs. Peers has been fairly successful, though one may doubt if the description of "a singularly good story, which was a great favourite with the people of the Mediaeval Ages," is altogether happy when applied to the book of "Tobit" in the Apocrypha, or whether the account that Chaucer gives of Griselda would be "the form familiar to" an Italian artist. When she attempts to consider the pictures "from their point of view in the history of Art" one feels that Mrs. Peers is somewhat out of her depth.



FROM THE NATIONAL GALLERY. THE WORKS OF THE EARLY ITALIAN SCHOOLS.

the chances are that they are immeasurably inferior to contemporary work produced in great cities like Alexandria or Rome. Mrs. Peers's dictum that the pictures of the most famous masters of the Renaissance, "being for all time . . . do not illustrate the manners and customs of their own as do those of lesser men," and that "it is perfectly impossible to tell a story in a picture without atmosphere," are hardly likely to meet with acceptance. Her book, however, should prove interesting to young readers—and perhaps to old as well—from the full account it gives of many of the themes popular with mediæval artists, while the illustrations are both numerous and excellent. The colour blocks are especially successful, attaining the happy medium between garishness and ultra-darkness and reproducing the rich and pure colour of the early Italian artists with great fidelity.

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MR. KENNETH GRAHAM'S whimsical phantasy of *Lee Hunt at the Willow* is presented in a fresh and

"The Wind in the Willows," by Kenneth Graham Illustrated by Paul Bransom (Methuen & Co., Ltd. 7s. 6d. net)

very charming guise in the new edition of it issued by Messrs. Methuen. The great attraction of this fresh issue is the illustrations in colour by Mr. Paul Bransom. The latter is an American artist—a colonist and draughtsman of some distinction, and above all things a sympathetic interpreter of Mr. Graham's fancies, his conceptions being distinguished by the same power of effect—the most impossible occurrence with a plausible realism as distinguishes the author's writings. They are marked by poetic feeling, are always well drawn, and have a certain charm of colour.

THAT a Georgian farm-house should stand within a stone's-throw of Tottenham Court Road is an anachronism which few people would ever suspect.

"The Old Farm-house at Tottenham Court Road" By Ambrose Heal (Heal & Son, Ltd.)

Yet such a building does still exist, concealed behind—or rather in the midst of—the modern shops and factories of Messrs. Heal & Son, Ltd. It is to be regretted that an inevitable extension of the premises of this well-known firm necessitates the demolition of this interesting though little known relic of rural London of the eighteenth century. Cappers Farm, the title by which the building was known, so called after the family who lived on the farm for several generations, appears to have been built by one William Mace, a carpenter, a little before 1776; for in that year Gertrude, Duchess of Bedford, granted him a lease of the land at £100 a year "in consideration of the great expense he hath been at in erecting a Farm House in part of a field known as Cantelowe Close." The site was then on the outskirts of London, with open country to the north, while between the farm and the town were Bedford and Montague Houses, the latter (now the British Museum) having gardens seven acres in extent, in which, in 1780, the troops were stationed to quell the Gordon riots. With the gradual encroachments of London the character of the neighbourhood became transformed. Mace's shippens, in which he had housed forty cows, were used as livery stables "for the horses of the gentry and well-to-do shopkeepers, who rode into town daily from their homes in the still rural districts of Hampstead, and Highgate, and Finchley." Finally, the furniture trade, for which Tottenham Court Road is now celebrated, came into existence.

In 1818 Mr. John Harris Heal moved his business from Rathbone Place to 203, Tottenham Court Road, and in 1840 his son purchased Cappers Farm. The history of the old house formed the theme of an interesting paper read by Mr. Ambrose Heal before the London and Middlesex Archaeological Society, which has now been published in a well-illustrated brochure, and well deserves to be read by all lovers of Old London.

MR. J. F. BLACKER has already been responsible for three useful volumes in the "A B C Series," and his present contribution forms a valuable addition. At first sight the scope of the theme seems somewhat formidable for an octavo volume of moderate thickness, but the author has succeeded in compressing into the book a brief but clear and lucid account of all the important phases of continental pottery. If the student of the work does not learn all that is to be known on this great subject, he should at least acquire sufficient knowledge to enable him to discriminate between the various wares described and understand their salient characteristics. The book forms an admirable guide to the embryo collector, and contains such an amount of useful information, handily classified, as to make it a by-no-means invaluable work of reference to the expert. It contains numerous tables of pottery marks, and the illustrations are plentiful, though somewhat uneven in quality.

"The A B C of Collecting Old Continental Pottery," by J. F. Blacker (Stanley Paul & Co. 5s. net)

THE latest catalogue of *Engraved Portraits, Decorative Engravings and Sporting Prints*, issued by Messrs.

A Printseller's Catalogue

Maggs Brothers, enumerates a wide variety of subjects, including many specially desired by collectors either for their beauty or their rarity. Among the more noteworthy items is a proof of *Lady Elizabeth Compton*, by J. R. Smith, mezzotint, from what is perhaps the most charming portrait ever painted by the Rev. M. W. Peters, R.A.; another of the stipple plate by J. Grozer, from Reynolds's *Age of Innocence*; and there are also after this artist that highly decorative full-length print of *Colonel Tarleton*, by J. R. Smith, and the same engraver's *Sally, the Grays*, printed in colours. Printed in colours also are the charming pair of *Ceres and Pomona*, by Bartolozzi, after Cipriani, and the *Faire Emeline*, by Simon, after Stodhart. There are many other attractive portraits and fancy pieces, a good selection of cricketing subjects, and a number of shooting, hunting, and racing works. Among the latter are some of those under-priced portraits of race-horses by James Ward, here erroneously set down as lithographed by Hullmandel. The latter was only the printer. The lithographs were the original work of Ward, and he esteemed them more highly than he did his mezzotints.

THE institution about which Mr. Burford Rawlings writes is the National Hospital for the Paralysed and

"A Hospital in the Making" By B. Burford Rawlings (Sir Isaac Pitman and Sons, Ltd. 5s. net)

Epileptic. In the course of forty-three years this charity has grown from small beginnings to a huge establishment in Queen's Square, with a branch at Finchley. The history should be read by all those who are interested in charity organisation, for it recounts in a frank manner the difficulties experienced in building up an institution of this character, and the almost greater difficulty of

providing it with an income to meet current liabilities. Mr. Burford Rawlings himself was largely instrumental in building up the institution of which he was formerly director. A quarrel between the two boards, however, on the question of management resulted in a victory for the latter, and was the immediate cause of Mr. Rawlings's retirement, with that of most of the old board. His book forms a strong vindication of the management of the latter.

To students thinking of taking up residence at Oxford, or visitors to the city who want to know something more about university life than can be gathered from a description of its principal institutions and buildings, Mr. Norman J. Davidson's *Things seen in Oxford* (Seeley & Co. 2s. net)

is a well-written, and compact, and wide as could be wished for, account of the town, its various colleges, halls and public buildings, and of the students' scholastic and social life and of the expenses they are likely to incur during their residence at college. Written in a succinct and interesting manner, eminently readable, and illustrated with fifty well-executed half-tone blocks, it should be a popular addition to "The Things Seen Series."

MRS. BEARNE'S book, *A Court Painter and His Circle*, would have been more successful had she chosen another personage than François Boucher for its central figure, or—better still—had she dispensed with a central figure altogether. The writer has no special appreciation for Boucher's art or exhaustive knowledge of his career. The volume is in reality a series of anecdotes and portrait sketches of the French celebrities of the reigns of Louis XV. and Louis XVI. The connection between them and the painter is either traced in the most perfunctory manner or left entirely to the reader's surmises. Boucher, indeed, so far from being the central figure round whom all the throng of celebrities revolve, appears more in the guise of an interloper, pushed every now and then into the skirts of the assembly and then withdrawn again, until the writer recollects that, after all, he is the principal character of her book. So far as Boucher is concerned, the volume throws no fresh light on either the man or his art, but as a light, lively, and gossiping account of aristocratic life in France during the period in which he lived it may well serve to give the non-critical reader two or three hours' pleasant entertainment. The book is well illustrated, clearly printed, and its form and setting leave nothing to be desired.

"A Court Painter and His Circle" François Boucher By Mrs. Bearne (T. Fisher Unwin 10s. 6d. net)

"The Song of Songs," with Plates in Colour By W. Russell Flint. (Philip Lee Warner. 6s.)

THE issue of *The Song of Songs*—or, as it is entitled in the Author's version, *The Song of Solomon*—is a

its proper poetical form, with all the advantages that clear type, perfect setting, and hand-made paper can bestow, is an enterprise which should be welcomed by those who find their enjoyment of this wonderful poem marred by its prose arrangement and the small type in which it is invariably printed in orthodox Bibles. Add to this that the edition is enriched with eleven well-reproduced plates in colour from water-colours by Mr. W. Russell Flint, and it can be imagined that a very charming volume is the result. Mr. Flint has frankly accepted the "Song" as a love poem, and not attempted to express any spiritual meanings in his drawings. They are all of them pleasing in colour, and in several of them he attains much force of expression and decorative effect. The volume is bound tastefully in a design adapted from a sixteenth-century manuscript in the British Museum.

MR. EDWARD JERNINGHAM AND LEWIS BELLAMY—the former of whom is well known by his contributions

to the pages of *Truth* under the nom de plume of "Marmaduke"—*The Bargain Book*, by Charles Edward Jerningham and Lewis Bellamy (Chatto and Windus 7s. 6d. net)

found an attractive title in *The Bargain Book*, though it is scarcely sufficiently comprehensive for a volume containing an olla-podrida of brightly told anecdotes ranging over the whole field of art and archaeology, seasoned by some weighty remarks concerning the ethics of dealing and collecting. It is an entertaining work which should make a special appeal to those readers who like being admitted behind the scenes of the curio-hunting world. In a book of such a wide range the inclusion of a few errors is not a serious offence, so one calls attention to the following more with a view of their correction in a future edition than to impugn the general accuracy of the work. Lord Hertford's picture of *Lady Hamilton as the "Comus Muse"*, by Romney, sold at Christie's in 1875, was not purchased by Messrs. Agnew for 240 guineas, but by Mr. Martin Colnaghi for £325 10s. The *Cries of London*, after Wheatley, are not by Hamilton; and it was not Frederick the Great who collected giants, but his father, Frederick William; while the former King has been incorrectly elevated to the rank of Emperor by the compiler of the index. The volume is well illustrated, and contains an excellent series of tabular chronological charts showing at a glance the European painters, sculptors, potters, and furniture designers contemporary to each other since the middle of the sixteenth century, what styles of pottery were in vogue, what King of France was reigning, and who were the celebrities flourishing, and the contemporaneous remarkable events and discoveries.

"The Wallace Collection." By Frank Rutter (Grant Richards. 2s. net)

THERE is fine gusto in Mr. Frank Rutter's opening sentence on the Wallace collection:—"Never yet has a

... and so comprehensive as the bequest of Lady Wallace to the British nation." A less confident critic might have said that the book is a model of the capital of the nation, and that it is a model of the capital of the nation. He writes with the same freedom as if he were personally conducting the reader round the galleries, stopping him opposite every important exhibit, telling him the why and wherefore of its excellence, and between whiles explaining the generic attributes of the schools and phases of art they represent. Instead of the dreary frigidity of a guide-book we have a human document exuberant with wit and vitality, and replete with well-informed criticism. There is no better book to read before visiting the Wallace collection, and one doubts if, altogether apart from its merits as a guide to the collection of Hertford House, one could get a more interesting and informative little volume on the salient characteristics of the varied phases of pictorial and applied art represented there. Of course there are statements and opinions included in which one does not necessarily see eye to eye with the author. Incidentally he has reproduced the misprint in the official catalogue which converts the portrait of George III. by Allan Ramsay into one of George IV. One disagrees with his presumption that the third Marquess of Hertford bought Titian's famous *Persus and Andromeda* for a school piece. It is true that he gave only £362 for it, but at the date of the purchase (1815) this was a fair price for an impressionistic Titian in bad condition.

In the following year he secured the splendid Paolo Veronese's *St. George and the Dragon*, for £1,000, and as late as 1860 it changed hands for £283 10s. The Titian in 1798, when it formed part of the Orleans collection, was valued at 700 guineas, but in 1800, when the unallotted portion of the collection was dispersed, it brought only £325 10s., yet at that time its attribution was unquestioned. Another point on which one would like to challenge Mr. Rutter is in regard to his assertion, that, "beside their the French eighteenth-century portraits measured stateliness, our English portraits, even of the highest personages, never appear more than genteel." Van Dyck excepted, there is probably no artist who excelled Gainsborough in endowing his sitters with the characteristics of high birth and breeding. The German and therefore impartial critic Muther is emphatic on this point. He says, "The suggestion of melancholy, the deep reverie, the noble aristocratic haughtiness—Gainsborough was the first to discover that and give it its full expression." Mr. Rutter has set too much store on the fine raiment and gorgeous accessories shown in these French portraits. They may be stately, but even the best of them savour somewhat of the fashion-plate. Mr. Rutter's book is well illustrated, even though the choice has been limited to subjects which have been copiously reproduced already. The index, however, is quite unworthy of the contents of the book, and should be largely extended.

HARDLY any foreign artist has been more identified with England than Hans Holbein the younger. One cannot speak of him as a naturalised Englishman with such certainty as of Van Dyck, Lely, and Kneller in the seventeenth century, West and Copley in the eighteenth, Whistler and Alma-Tadema in the nineteenth, or John Singer Sargent at the present time; for Holbein, unlike them, left hostages for his return to his former abode in the shape of his wife and children, who were domiciled at Basle all the time that the painter was living in England. Yet though he twice visited the former place, he showed little inclination to again make it his permanent abode, even though the burghers offered him a pension if he would remain. He had formed ties here, which, though illegitimate, probably anchored him to the country; and it may be questioned whether the republican simplicity of Basle would have offered many attractions to one who was chief painter at the luxurious court of Henry VIII. This important new work by Mr. A. B. Chamberlain on the artist conclusively shows what an important share England had in Holbein's life-work. Though German by birth and education, most of his best pictures were produced here, and it was in this country that he first learnt to practise in miniature, a medium in which his fame was only second to that of oil-painting. Mr. Chamberlain does not suggest it, but it is highly probable that Holbein's residence on this side of the Channel largely modified his art. It certainly centred his attention on portraiture, and though there were no great native artists in England, it seems probable that a concrete artistic tradition already existed. The pre-Holbein portraits in this country, though far inferior in technique, exhibit certain striking similarities of style with those of the great painter, and it is not unlikely that his work was at least as much influenced by the existing English art as the latter was modified by his superior talent. Mr. Chamberlain's work is thoroughly exhaustive; one may not thoroughly agree with all his conclusions, but he puts into lucid sequence all the facts on which they are based, and his book forms not only the best record of Holbein's art that we possess, but also of the contemporary English art of the period. It is less an account of the artist than an extended examination of all his works, every picture being fully described in its chronological order, its subsequent history recorded, and an account given of the subjects of the portraits when the latter can be identified, the biographical details of the artist's career forming the links which connect the accounts of the pictures together. His book incidentally affords mournful evidence of how largely England is being depleted of its artistic treasures. Something like thirty authenticated pictures and miniatures by Holbein still remain here; but not so many years ago the number might have been almost doubled. Of the baker's dozen of the artist's examples in America, every one appears to have been acquired from England, while the bulk of his chief works in the National Galleries on the Continent

are derived from the same source, some in former generations, but others in later ones. Of the latter one may cite the fine *Portrait of an Unknown Lady*, now in the Berlin, which was secured by the German authorities from the sale of Sir John Millais in 1897 for £3,150—a low price, when it is remembered that the two examples of the painter in the National Gallery cost respectively £18,333 and £72,000. Mr. Chamberlain deserves every praise for the thoroughness with which he has executed his arduous task. It is by no means a mere compilation from anterior authorities, though the latter have been extensively consulted, but bears evidences of original investigation on every page, and he has evidently seen nearly all the works described. The two volumes, which are admirably illustrated both in colour and monochrome, should form a permanent book of reference on the artist and his work.

IN this work of only 150 pages Dr. Flinders Petrie, with the help of 140 illustrations, makes a survey of the whole range of Egyptian art from prehistoric times to the Ptolemies and Romans; and, since the survey takes in statuary and reliefs, painting, and drawing, architecture, stone-working, jewellery and metal-work, glass, pottery, ivory-work, wood-work, plaster and clothing, it is necessarily a very general one, which yet contrives to furnish a sufficiently vivid presentation of the history of an art that was subject to seven revolutions of civilization and covered 6,000 years of historical time.

Never was an art so erratic in its evolution—if, indeed, it can be said to have had an evolution. Suddenly, at the dawn of history, it begins, like Greek literature, by being true and great, the rest of its history being a gradual decline, with spurts and incidents, from a zenith to a nadir—and this in all branches of art, except perhaps painting; so that from the prehistoric reliefs, representing animals with criss-cross lines between their outlines to indicate the connection of those outlines, and with their noses touching one another—a curious convention, the significance of which is well worth the further study of the archaeologist—from such crudities the leap to such a statue as the illustration seems all but sudden: this being a figure in wood of the Fourth Dynasty, the Pyramid age of Khufu and Khafra, hardly a thousand years from the first of the Early Kings. It is the figure of an unknown lady in the Cairo Museum, and in its vivacity, the poise of the head, the dash of the figure, the aristocracy of the features, might do well for the statue of an English horsewoman. The sketch of the lapse from so much dignity, truth, and simplicity to the more meretricious work of the Middle Kingdom, and the levity and mere prettiness—sometimes touched with Greek influences of the New Kingdom—Dr. Flinders Petrie makes no less than fascinating, in spite of, here and there, some obscurities of expression.

It is a common saying among writers that since the

"Notes on Pictures in the Royal Collections" By Lionel Cust, M.V.O. (Chatto and Windus, 12s. 6d. net)

Family can be considered a discriminating patron of the arts. Mr. Lionel Cust's *Notes on Pictures in the Royal Collections* is a work of a different kind. It is a history of the pictures in the royal collection, and Charles I.—many of the pictures included in this being dispersed by

order of the Commonwealth or destroyed in the burning of Whitehall—the greater number of the existing pictures have been added subsequently. Frederick Prince of Wales, and George III. during the early part of his reign, made extensive additions, while George IV. was fortunate enough to acquire "many art treasures from France after the dégringolade of the French royal house and the nobility," while H.R.H. the Prince Consort formed in the early days of his married life certain collections of pictures chiefly of works of primitive artists of North Italy, Germany, and the Netherlands which have been found "to supplement the existing royal collection in many unusual and particularly interesting ways." Mr. Cust's interesting volume is concerned not so much with the better known pictures in the royal palaces, these having already been described in a work issued by the desire of King Edward VII., as with the pictures of secondary importance not noticed in the former work, but which include many examples of high artistic interest. Much of the collection of the Prince Consort comes within this category, and the description of the pictures forming it comprise a large portion of the book. Mr. Cust is a complete master of his subject, and brings such an amount of research to bear on it that his work possesses a utility which extends far beyond its original province. The book deserves to be bought if only for the new light it throws on the careers and work of the masters whose pictures are described. It is sumptuously mounted and illustrated, and altogether forms a most desirable acquisition.

Mr. C. Lewis Hind's industrious pen, introduces us once more to Claude William Shaw, that creation of the author's fancy who has been the subject of a number of books. His two sisters, Faith and Honour, are life-like sketches; but the object of the book is less the delineation of their characters than the presentation in a conversational form of the writer's views on a wide variety of matters connected with art and artists. This method is admirably adapted to the expression of the author's many-sided sympathies; his genius is of the peripatetic order; instead of delving into a single phase of art and minutely analyzing its components and its significance, he loves to wander over the whole field of artistic endeavour, pointing out any beauty that appeals to him, whether it occurs in

the work of an Italian primitive, a Dutch-naturalist, or an English poet impressionist. The book, in fact, is a gossip on art in general, but gossip of a high order, in which often some apt phrase will reveal to the reader a more true idea of the inner meaning of things than a whole chapter of laboured explanation. Mr. Hind is the apostle of no particular phase or period of art, but finds good in all. A reader of the book cannot fail to have his sympathies broadened, and though he may not learn to love everything that is praised in it, the volume will at least teach him to respect much that otherwise he might have unreservedly condemned.

THERE are few words in the English language which have been more used—or, to express it tersely, banded about—than “Decadence.” It has

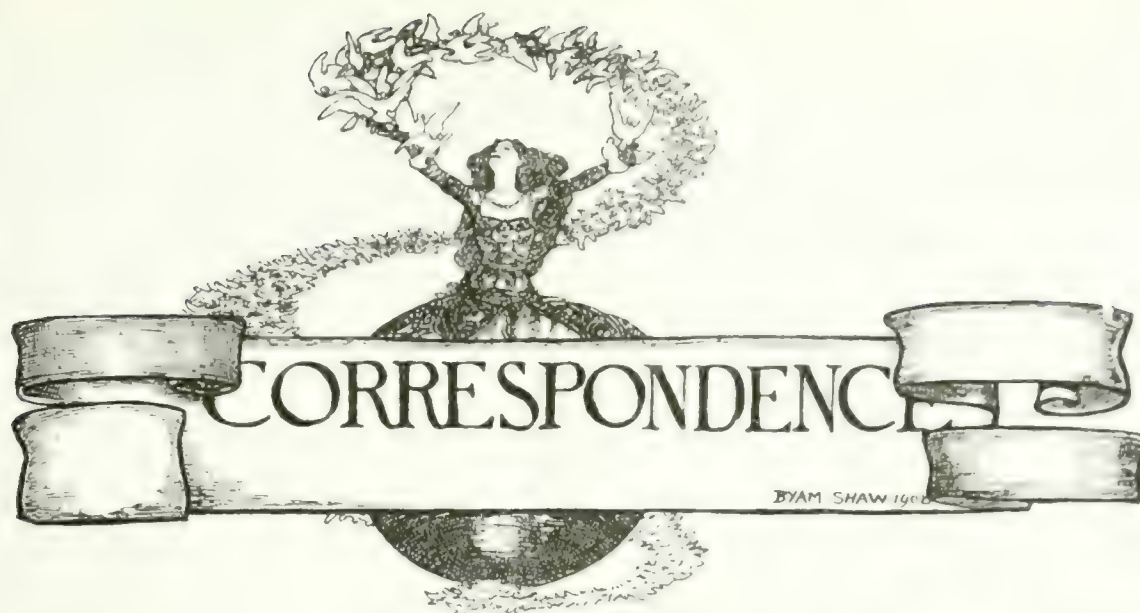
“Charles Conder: His Life and Works,” by Frank Gibson (John Lane, The Bodley Head 21s. net)

been employed by all classes of society, by all sects, and is common to the lips of those who are purely apprentices in the art of letters. It is generally used to imply something vicious or immoral, whereas it is simply something, so well expressed

Aldrich, W. G. “The Yellow Book.” The “Decadence” was a term which had been used before, but never so much as in the eighteen-nineties, when the gentle, cigarette-smoking Harland banded together his noble company in *The Yellow Book*. The gods must have loved them, for they all died young. A full appreciation has never been accorded them singly, because the grass is too green on the ground. The grey weed of time must still solve a

little longer before the public can see these men and women in a true perspective. Out of the distinguished brotherhood of Crackenthorpe, Beardsley, Wilde, Dowson, Johnson, Harland, Thompson and Davidson, our attention is drawn to Charles Conder by the elegant edition of his *Life and Works* by Frank Gibson, worthy of the house of The Bodley Head. Whatever may be said regarding Frank Gibson's views of Conder, it must be admitted that he has done his work thoroughly, and through his labours one can form an adequate judgment of this versatile artist's productions. To this end Frank Gibson has been assisted by Mr. John Lane, the owners of Conder's works, and Mr. Campbell Dodgson, in his catalogue of the artist's lithographs and etchings, which is included in this publication. The book contains no less than one hundred and twenty illustrations, including a portrait of Conder by himself. The plates in this volume include a drawing on silk, decorative panels, fan designs, and garnitures for dresses, besides reproductions of this original artist's distinctively delicate oil paintings. As an illustrator Conder does not rank high, which Frank Gibson accounts for in the fact that he was of an independent nature, and could not be bound down to illustrate other visions than his own. He himself said in a letter addressed to Tom Roberts, “In my own case (one knows best, I have remained myself without any temptation to follow others.” The work of this painter of roses and fruit blossoms (delicacy, finesse, originality come to one's lips when one thinks of Conder's works) can be adequately and beautifully summed up in the three words employed by Frank Gibson: “A painter of lace.”





Special Notice

ENQUIRIES should be made upon the coupon which will be found at the bottom of every page. With owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35 York, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Etchings by Armytage, Greatbach, etc.—A7,729 (Southport).—None of the prints you mention would realise more than a few shillings each.

Water-colours by Haghe.—A7,730 (Hobart, Tasmania).—There is some demand for works by this artist, but it is quite impossible for us to place a value upon your drawings without seeing them. As regards the subject by Beechey, this is not characteristic of this artist, and in the London market we fear it would not realise any sum of note.

Engravings by L. Boilly.—A7,732 (Haverstock Hill).—None of the engravings which you describe would realise any sum of importance.

Brass Mortar.—A7,733 (Glasgow).—Judging from your description, we should not value your mortar at more than 50s. to £3.

"A Wife and a Widow," by J. R. Smith.—A7,734 (Gruvenhage).—The prints you describe are of little value when in fine state, but as your impressions are both very much damaged, we should need to see them before giving an opinion. The approximate value of your two prints by Nutter, assuming them to be good impressions, would be £15 to £20.

Antonio Tempesta.—A7,736 (Teignmouth).—This eminent Florentine painter was born in 1555, and was amongst

the most celebrated name in Italy for landscapes and battle scenes.

Liverpool Print.—A7,738 (Manchester).—This print would realise about 10s. to 15s.

Prints by James Godby.—A7,740 (Worcester).—There is some demand for colour-prints by this engraver, but from your description it is quite impossible for us to place a definite value upon them.

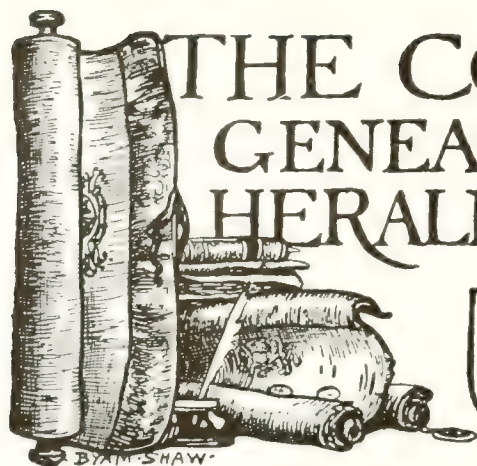
Early Photograph.—A7,741 (Berlin).—There is practically no market for early photographs unless they are of very special interest.

Old Bibles.—A7,742 (Ipswich).—All the bibles you describe are of too recent a date to interest collectors, and the four would not realise more than 15s. to £1.

Mason Ware Jug.—A7,749 (Coventry).—Your jug is one of a set, and singly we should not value it at more than 7s. 6d.

Jacobean Table.—A7,753 (Porthcawl).—You are correct in assuming your table to be a Jacobean, and its value we should place at £8 to £10.

Trafalgar Number of "The Times."—A7,754 (Glasgow).—This reprint, it is practically valueless.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

LE LACER.—The name of this family was first mentioned in a will of Richard de Lacer, Lord of Lacer, in the County of Kent, 1346. A pedigree of this family was traced by Sir John de Lacer, three round buckles, the tongues pendant, arg., in chief a crescent for difference. *Crest*.—An heraldic antelope's head couped arg., collared sa., buckled and studded or.

COOLING.—From the description you give it is impossible to identify the name of the family.

LACER.—The name of this family was first mentioned in a will of Richard de Lacer, Lord of Lacer, in the County of Kent, 1346. A pedigree of this family was traced by Sir John de Lacer, three round buckles, the tongues pendant, arg., in chief a crescent for difference. *Crest*.—An heraldic antelope's head couped arg., collared sa., buckled and studded or.

Will dated 1322. Katherine.

John le Lacer.
Will dated 7th
April, 1349.

Margery.

Isabella.

Juliana.

Juliana, living
Richard de Lacer,
mercator of London;
Sheriff, 1329;
Mayor, 1348;
of Bromley. Will
dated 27th July,

Isabella. Will dated
29th July, 1361. She
and her husband died
1361.

Juliana.

John de Lacer, = Agnes,
Lord of the
Manor of Plege-
don, co. Essex;
1361.

Richard de Lacer.

Sir William Bruyne, = Alice = Sir Robert Marney, Kt.
Kt.

Ingram Bruyne.

In 1525 one Edward Togood took his B.A., and in 1528 his M.A., at Oxford. In 1550 an Edward Togood was vicar of Hungerford, Berks., and five years later was rector of Wraxall, Somerset. Three members of this family appear in the *Dictionary of National Biography*, viz., Richard Towgood, 1595?—1683, Dean of Bristol. He was master of the Grammar School, College Green, Bristol; chaplain to Charles I.; sequestered 1645; imprisoned and sentenced to death; prebendary of Bristol 1660, and dean 1667; chaplain to Charles II.

Michajjah Towgood (1700-1792), dissenting minister, of high Antion principles; published the *Dissenting Antionist's Letter*, 1746 & 8, and other works. His cousin, Matthew Towgood, (1710-46), a minister, is also included.

ARMS.—The arms you describe—Gu. a chev., vair betw. three bezants a chief indented or—belong to the family of Sybilles, of co. Essex.

LACER.—Richard Lacer was Mayor of the City of London in 1346. He was married twice, his first wife's name being Juliana, and his second Isabella. This Isabella was buried in Bromley Parish Church, Kent, the brass to her memory being still preserved in the church. It is as follows:—"Hic jacet Isabella q'nda ur Rici Lacer nup Maior Londin, | que obiit q'ro k'laug'ti a' d'i MCCCLXI cui aie ppiciet deuo am."

In 1861 Mr. Benham, a resident of Bromley, compiled an account of this family, which was printed in pamphlet form, entitled "Notes illustrative of an ancient inscription on a brass plate in Bromley Church, Kent." This is not in the British Museum, but the writer is fortunate enough to possess a copy, which is at your disposal.

Since the above compilation, much valuable information relating to the Lacers has come to light, in particular Dr. Sharpe's *Court of Hastings Wills*, from which, with additions from other sources, we are able to give the following pedigree.

The Lacer family were of the County of Kent, and of the

Antique Silver

Henry, who enjoyed the reputation of being one of the most trusted advisers of the late Mr. J. Pierpont Morgan in matters of art, was a collector of rare taste and discernment. Many of the choice objects he accumulated were from time to time exhibited at the South Kensington Museum, to which he was a liberal donor; while the high esteem in which connoisseurs held his judgment was shown by the remarkable prices realized



during the close of the seventeenth century, and again came

there are few salvers which are so decorated, and none are recorded with the pagoda ornamentation as belonging to the period of this example. Other noteworthy pieces on view at

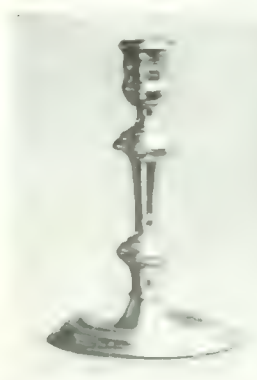
Jacobean porringer, chased with acanthus leaves and with two scroll handles, which is in fine condition, and bears the hall-mark of 1685; a pair of rare



ANTIQUE SILVER
JACOBINE 1777



ANTIQUE SILVER
NO. 100 1777



ANTIQUE SILVER
1777

by the sale of the first portion of his collection of silver at Christie's when a number of records were broken. Amongst the more interesting of the pieces then sold was a handsome salver—diameter 15 inches—belonging to the reign of George II., which has been secured by the Goldsmiths' and Silversmiths' Company, and is now to be seen at their premises, 112, Regent Street, W. This salver is unique in its character, having a plain centre and a border



PORRINGER JAMES II., 1685

Early Georgian muffineers, 5½ inches high, with pierced tops, made by Samuel Welder in 1717, in the octagonal form fashionable at the period; a set of four candlesticks, 6½ inches in height, made in 1701 by John Hamilton, of Dublin, who was Warden of the Irish Goldsmiths

beautifully saw-pierced and engraved with beaded ornaments, the work of that well-known silversmith, Burrage Davenport, in 1777.

THE Chinese were artists in bronze before porcelain had been thought of, and when their finest pottery consisted of rude pieces of baked earthenware. One can trace the oldest forms of their ceramic art—and these were based on the bronze utensils which preceded them—not further back than the beginning of the Chou dynasty (1169 B.C.), but their bronze art was flourishing at the time of the great Emperor Yu, the founder of the Hsia dynasty (2205-1767 B.C.). Yu is said to have constructed vast hydrographic works which redeemed China from floods, and afterwards to have divided it into nine provinces; but to the art-lover, perhaps, the most interesting legend regarding him is that he cast nine bronze tripod vessels from metal sent up from these provinces to his capital. There are no existing pieces which can be traced back to his reign, or indeed to the period of the dynasty he founded, but the legend is fully worthy of credence; thus one has plausible grounds for the belief that the art of casting in bronze was known in China well over 4,000 years ago. In the exhibition of Chinese bronzes now on view at Messrs. Yamanaka's galleries (127, New Bond Street) there is a figure of this great emperor and also of each of his predecessors, the Emperors Yao and Shun, the trio who are supposed to have controlled the destinies of the Chinese golden age. The last-named rulers are idealised as disinterested models of virtue, while Yu, though his own reign was glorious, established the seeds of misrule in the empire by making the office of emperor hereditary, instead, as formerly was the case, of transmitting it to the man best fitted to occupy it. These three great rulers were in after ages elevated to the rank of tutelary deities, and their images, like many of the other objects in the exhibition, have a religious significance corresponding in some degree to that of the Christian saints as rendered by the painters and sculptors of the Italian Renaissance.

The period of Chinese art exemplified in the exhibition, ranging from the fifteenth to the eighteenth century, possesses many affinities to European art of the same or a slightly earlier date, and the probability is that when the Oriental canons of sculptural design become better understood by the modern collector, similar pieces will rank in value with Renaissance bronzes. With the Chinese the decorative *motif* appears to have always ranked higher than the realistic, while in their bronzes they employ the adjuncts of colour and inlay less to heighten their semblance to life than as pure embellishment. The earliest works shown at Messrs. Yamanaka's are probably the somewhat quaint statuettes, which, from their weight, would appear to be made of iron, and were originally coloured, probably with red sulphide of arsenic and gold lacquer. One or two of these appear to have been long buried; the chemical action of the earth has nearly denuded them of their colour, which on others appears nearly in its pristine condition. These may

belong to the fifteenth century. To the sixteenth and seventeenth centuries must be ascribed the representations of the divinities connected with Buddhism, which, introduced into China in the first century A.D., largely influenced the whole future of Chinese art. Among these the figures of Buddha himself predominate. In one—a bronze statuette which attains a majestic dignity in its conception—he is shown in a benign attitude pointing upward to the heavens with his right hand and down to the earth with his left, symbolical of his supreme power over both. His hair is in the traditional short curls, crowned by a jewel, and his ear-lobes enlarged to an exaggerated size, typical of wisdom; while his robes, patterned with an inlay of gold and silver wire, are gathered in simple folds about him. Another image represents him as an ascetic, the form of his attenuated figure being modelled with wonderful realism. Almost as popular a divinity as Buddha himself is Kuan Yin, the Goddess of Mercy, whose representations often take a form curiously like that of the Virgin and Child. In some of the statues of her here she is shown with a baby in her arms, a type in which she was particularly worshipped by women desirous of bearing children. One of the most important bronzes represents her without this addition, seated in a benign attitude, with her legs coiled under her, the feet appearing over instead of under her limbs. This divergency from ordinary usage is peculiar to Chinese saints and ascetics, and it will be noticed that nearly all the divinities and holy characters are represented in this way. The goddess is wearing a necklace of beads and a cross, which is one of her symbolic adornments. In other examples she is shown standing with her arms folded under her robes.

One has devoted so much space to the examples of religious symbolism included in the exhibition that one can only glance at the bronzes of a secular character, many of which are marvels of fine craftsmanship. Among these may be mentioned the figure of a *rakan*—one of the degrees among the Buddhist monks—noteworthy for its fidelity to life; the figure of a female on an antelope, and some of the representations of animals.

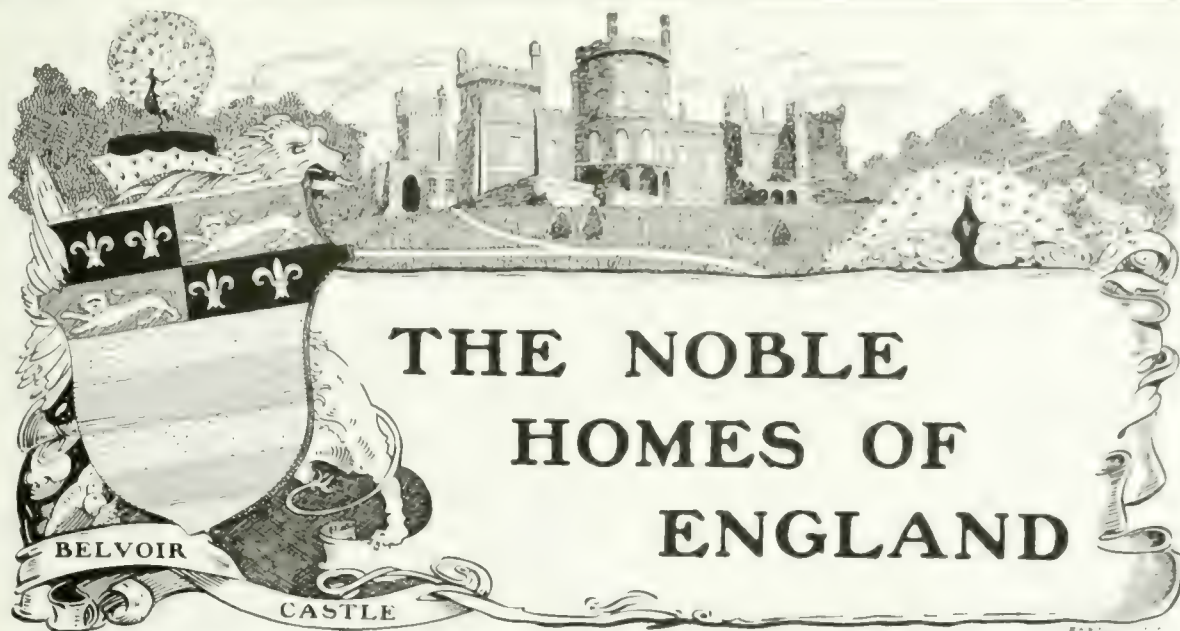
ANOTHER interesting exhibition of Oriental art is now on view at the galleries of the Alexander Clark Company, Ltd., 126, Fenchurch Street, Chinese and Japanese Art (E.C.). Included in the display are carvings, bronzes, lacquer-work, porcelain, kimonos, and various curios, many of which should make ideal gifts for the Christmas season. The collection is one of the most varied that has been seen in this country. An interesting memento of it is being issued in the form of a *catalogue*, which is illustrated with reproductions of some of the finest pieces shown.





THE BARONESS DE CRUSSOL.
FROM THE ENGRAVING BY A. BELZERS
AFTER MADAME VIGÉE LE BRUN





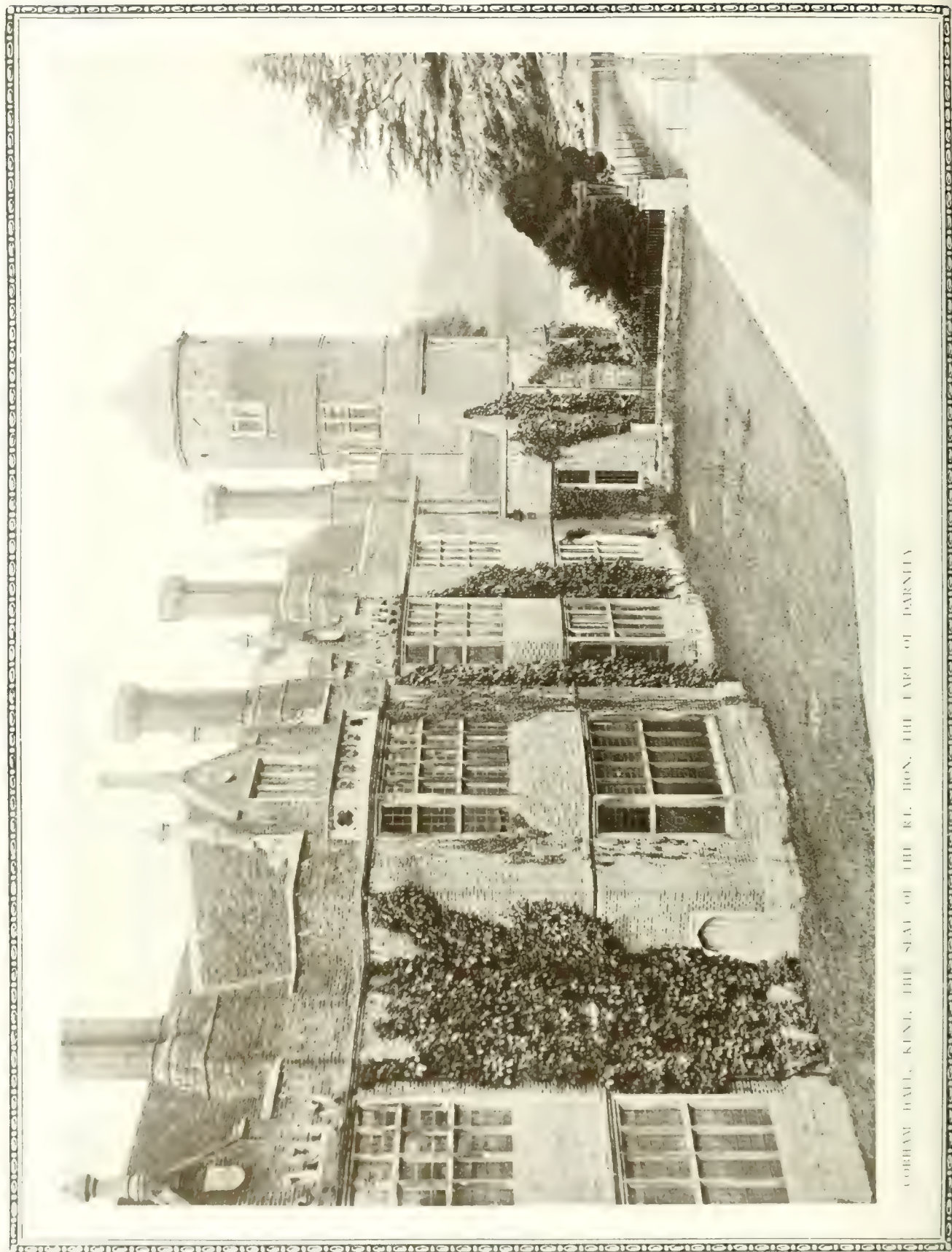
TREASURE-HOUSES of art and ancient memories. Such words aptly describe the noble mansions which are scattered over the English countryside, splendid not only in themselves, but also in the taste of their possessors, which has made them the home of all that is beautiful in art.

In this respect many of—what may be termed—the English baronial halls are almost unique. Generations of owners have occupied them, each leaving his individual mark on the buildings and their contents, so that often in the same mansion one can trace the development of English architecture from feudal times, when all other considerations had to be sacrificed to those of strength and security, up to the present moment, when beauty, luxury, and utility are dominant factors. Other houses are distinguished by having remained unaltered in their main external features since the time they were built, their successive occupiers having made their additions or alterations in entire unison with the original design; so that in the twentieth century one can occasionally come upon some huge feudal fortress with battlemented walls frowning over a broad-surfaced moat, and presenting almost the same aspect as it did when its owner, in everything but name, was ruler of all the country round, having an army of his own, and acting in nearly everything as though he were an independent sovereign. Other mansions tell of less troublous times; castellated walls and moats are replaced by many window façades enriched with Gothic and Renaissance decorations, and fronted by verdant lawns and Italian gardens, these in their turn being superseded by buildings of more classical design, until in modern times all styles of architecture have been

adopted in the building of the noble homes of England.

Very little of the old masonry of Belvoir Castle, the Duke of Rutland's residence, which is illustrated in our heading, has survived the disastrous fire of 1816, when nearly all that was interesting succumbed to the flames. The old Staunton Tower remains, however, and its gold key is still offered to a visiting sovereign. The modern portions of the edifice are more remarkable for the artistic quality of their contents than for the beauty of their architecture.

Cobham Hall, Kent, the seat of the Earl of Darnley, is essentially a home of ancient memories. The exterior is of the Elizabethan period, although the inside has undergone alterations at various periods. The huge marble mantelpiece in the long gallery, ornamented with caryatids and coats of arms, is contemporary with the shell of the house, and is a very fine specimen of the period to which it belongs. But perhaps the crowning glory of Cobham consists in the stone porch of the quadrangle, which bears the inscription DEO OPTI MAXI, and the date 1594. This elaborate masterpiece makes a strong contrast to the plain brick and stone of the surrounding buildings. The founder of the hall was Sir William Brooke, died 1597, who was created Lord Cobham on his succession to the estates in 1558, and the actual erection, commenced in 1584, was not finished till about 1601. Henry, Lord Cobham, son of the above, continued the work after his father's death, and it is to the period of his succession that the mantelpiece already referred to belongs. This Lord Cobham being attainted in 1603, his estates were granted to the Duke of Richmond, whose descendant still holds them.



COBHAM HALL, KENT, THE SEAT OF THE REV. THE LORD OF DARNLEY



LADY HAMILTON AS THE AMBASSADRESS
FROM THE ENGRAVING BY T. G. APPLETON
AFTER GEORGE ROMNEY





WILTON HOUSE, SALISBURY, THE SEAT OF THE EARL OF PEMBROKE.

In the illustration of Wilton House, Salisbury, the seat of the Earl of Pembroke, there may be noticed one of those architectural freaks which sometimes occur. The fine Jacobean gateway, with its Tudor arch, has been surmounted by an abortive attempt of a later date at a Gothic lantern and battlements. Of the original building, which was known in the reign of Henry VIII. as Wilton Abbey, very little

remains, and alterations have been constantly in progress, the best known, perhaps, being the construction of the Double Cube Room, specially designed by Inigo Jones to receive the famous Van Dycks, of which the huge portrait of the Pembroke family requires especial attention. This magnificent work was badly scorched in a fire some time back, but has been so cleverly restored that little trace remains of the mishap.



LONGFORD CASTLE, WILTS., THE SEAT OF THE RT. HON. THE EARL OF RADNOR

Longford Castle, Wilts., the seat of the Earl of Radnor, has the peculiarity of being a triangular building with a tower at each corner. An interesting romance attaches to this mansion, which was commenced on the site of an earlier house by a Sir Thomas Gorges in 1580. Unhappily the knight's resources gave out when little more

than the foundations had been completed, and it is only due to the timely defeat of the Armada that Longford is standing to-day, for the wreck of a Spanish galleon was granted to Sir Thomas, who found therein a sufficient amount of treasure to complete the buildings. (See Hoare's *Wiltshire*.)





FIGURE 10. THE PORTICO OF THE PITT HOUSE, THE PITT HOUSE, LONDON.

Of the most important of the eighteenth century, none are more worthy of restoration, Kew Palace and Blenheim. The former, which is the work of the Pitt, Lord Sandwich, is a typical example, with its

sweeping approach and lofty facade. The opposite is an earlier house, and comprises a splendid apartment for the Pitts, which is of remarkable character and



BLENHIM, THE SEAT OF HIS GRACE THE DUKE OF MARLBOROUGH

Photo H. J. Mason

Blenheim is rather more ornate than Kedleston, but in no means suffers in comparison, and the general effect is one of powerful dignity. It was nominally given from the nation to the great Duke of Marlborough as a reward for his victory of Blenheim. By Act of Parliament the manor of Woodstock was transferred from the Crown to the Duke, and his then grateful Sovereign, Queen Anne, heightened the munificence of the gift by instructing Sir John Vanbrugh—equally famous as a dramatist as an architect—to build a palace in the park at the royal

expense. It is said that the Government actually expended nearly a quarter of a million on the huge pile, but even this amount was not sufficient, and the Duke and Duchess, when they fell out of favour with the Queen, had to supplement it largely from their own resources before the mansion was completed. It is perhaps the greatest monument extant of Vanbrugh's skill as an architect, for though, like nearly all his works, it is unduly massive and heavy, there can be no doubt but that it has an imposing and majestic effect.



THE ARKWRIGHT CHILDREN WITH GOAT
FROM THE ENGRAVING BY L. BUSHER
AFTER JOSEPH WRIGHT OF DERBY





AT THE ASHBY, NORTHANTS, THE SEAT OF THE MOST HON. THE MARQUESS OF NORTHAMPTON

Referring to the Elizabethan and earlier Jacobean period, one must needs refer to the Marquess of Northampton's splendid home, Castle Ashby, which is still a fine example of an old north and possesses a magnificent collection of the finest pictures and tapestries in the country. The castle is a fine example of the early Jacobean style, which is a fine example of the early Jacobean style, which is a fine example of the early Jacobean style.

A curious feature, which will be observed in the interior of the castle, is the existence of the 'extinct' which is a fine example of the early Jacobean style, which is a fine example of the early Jacobean style, which is a fine example of the early Jacobean style.



HATFIELD HOUSE. THE STAIR OF THE MOST HON. THE MARQUESS OF SALISBURY

Hatfield House is perhaps the most notable of the mansions we refer to in this article, both historically and in view of its own especial beauty, of which the illustration gives a typical example and gateway dated 1611. The building itself was commenced at 1613 by Sir Robert Cecil, although some relics of the old palace are incorporated in the Tudor stables. As it would require an entire volume to record all the treasures of Hatfield, we here confine ourselves to a few of the most interesting, namely, the grand stairway, with its magnificent newels, balustrades, and dog-gate, which include

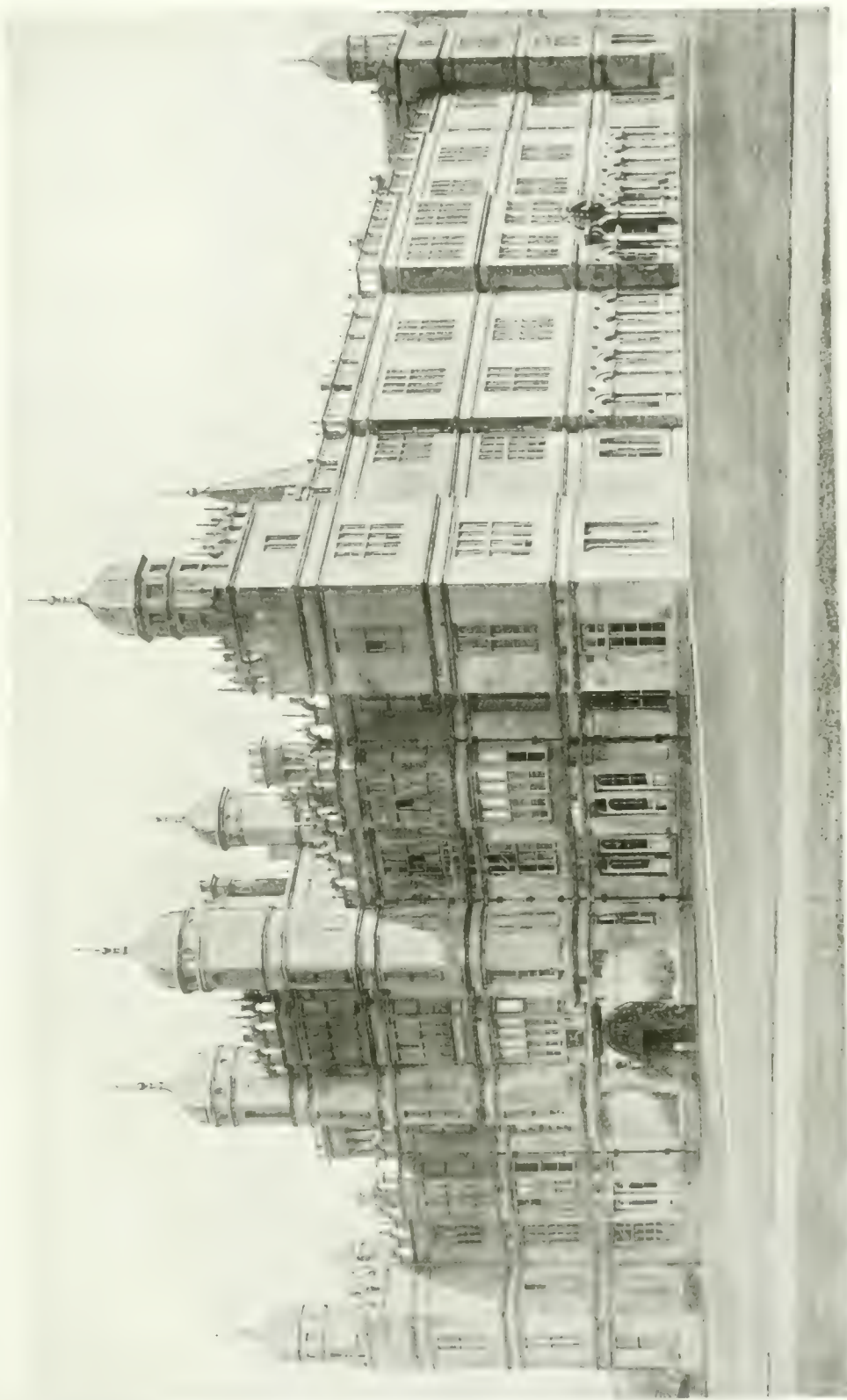
the fleur-de-lis in their design; the armoury, where are fine specimens of armour of various periods, the seventeenth century predominating; King James's room, with a statue of that monarch over the fireplace; the magnificent long gallery; and the great hall, known as the Marble Hall, on account of its being paved with alternate squares of black and white marble, and of which the screens and minstrels' gallery are the crowning glory. The present representative of this ancient and noble house may well be congratulated on his splendid ancestral home.



PORTRAIT OF THE COUNTESS OF CLARENDON
BY ANTHONY VAN DYCK
IN THE COLLECTION OF THE EARL OF DUNBARTON







—CATHEDRAL, EXETER, THE SEAT OF THE BISHOP, THE MARQUESS OF EXETER.

Exeter, Devon, Northampton, the seat of the Marquess of Exeter, was built by William Cook, Lord Bingley, in the period between 1699 and 1711, and presents many features characteristic of its

period on the exterior, whilst among the battlements and towers may be seen splendid specimens of the work of Geoffrey Chaucer.



SUTTON PLACE, SURREY. THE SEAT OF THE RT. HON. LORD NORTHCLIFF.

Sutton Place, Surrey, is a good specimen of an English manor house dating from the reign of Henry VIII. The terra-cotta panels representing armor over the entrance are particularly worthy of attention. The builder of this house was Sir Richard Weston, whose son, Francis Weston, was implicated in the trial of Anne Boleyn, and shared the

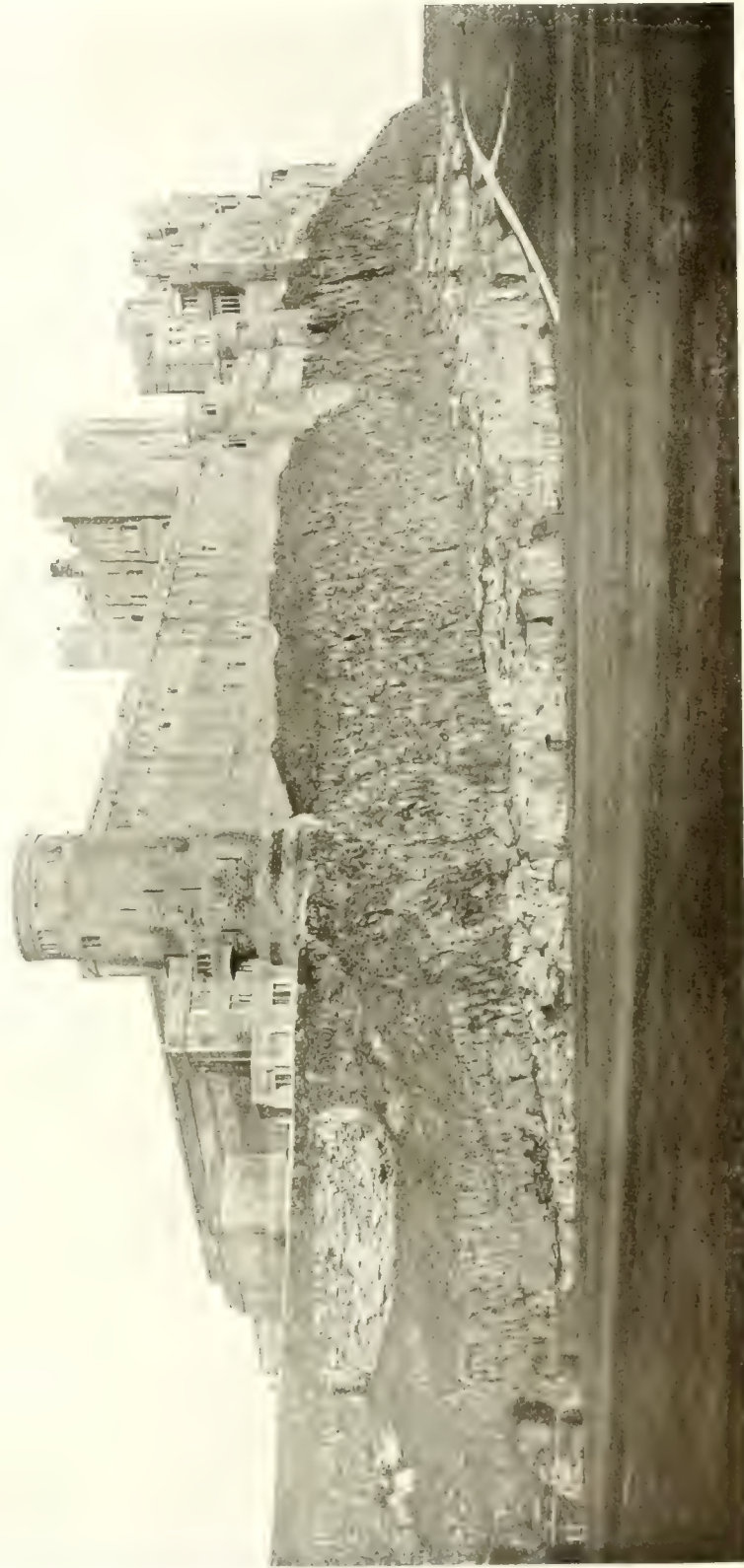
unfortunate queen's fate. The "Place" as it stands now is not quite complete, for originally there was another wing connecting the two projecting arms, so that the doorway seen in the illustration would have been in the courtyard. The interior was partly restored in the eighteenth century, to which period certain of the panelling and fittings belong.





THE HOUSE, 1870. THE HOUSE, 1870. THE HOUSE, 1870.

In the photograph of the house, the house is shown in the foreground, and the house is shown in the background. The house is a large, multi-story building with a prominent central tower and multiple chimneys. The house is situated on a hill overlooking a body of water. The house has a complex roofline with many gables and dormers. The house is shown in the foreground, and the house is shown in the background.



BAMBURGH CASTLE, NORTHUMBRIA, THE SEAT OF THE RT. HON. LORD ARMSTRONG.

To turn aside for the moment from mansions to their sterner brethren—castles—we must notice Bamburgh Castle, situated on the bleak uplands of Northumberland, and near whose walls lies buried

the popular heroine, Grace Darling. This pile, the seat of Lord Armstrong, has been well restored, and stands like a grim sentinel at its post overlooking the North Sea.



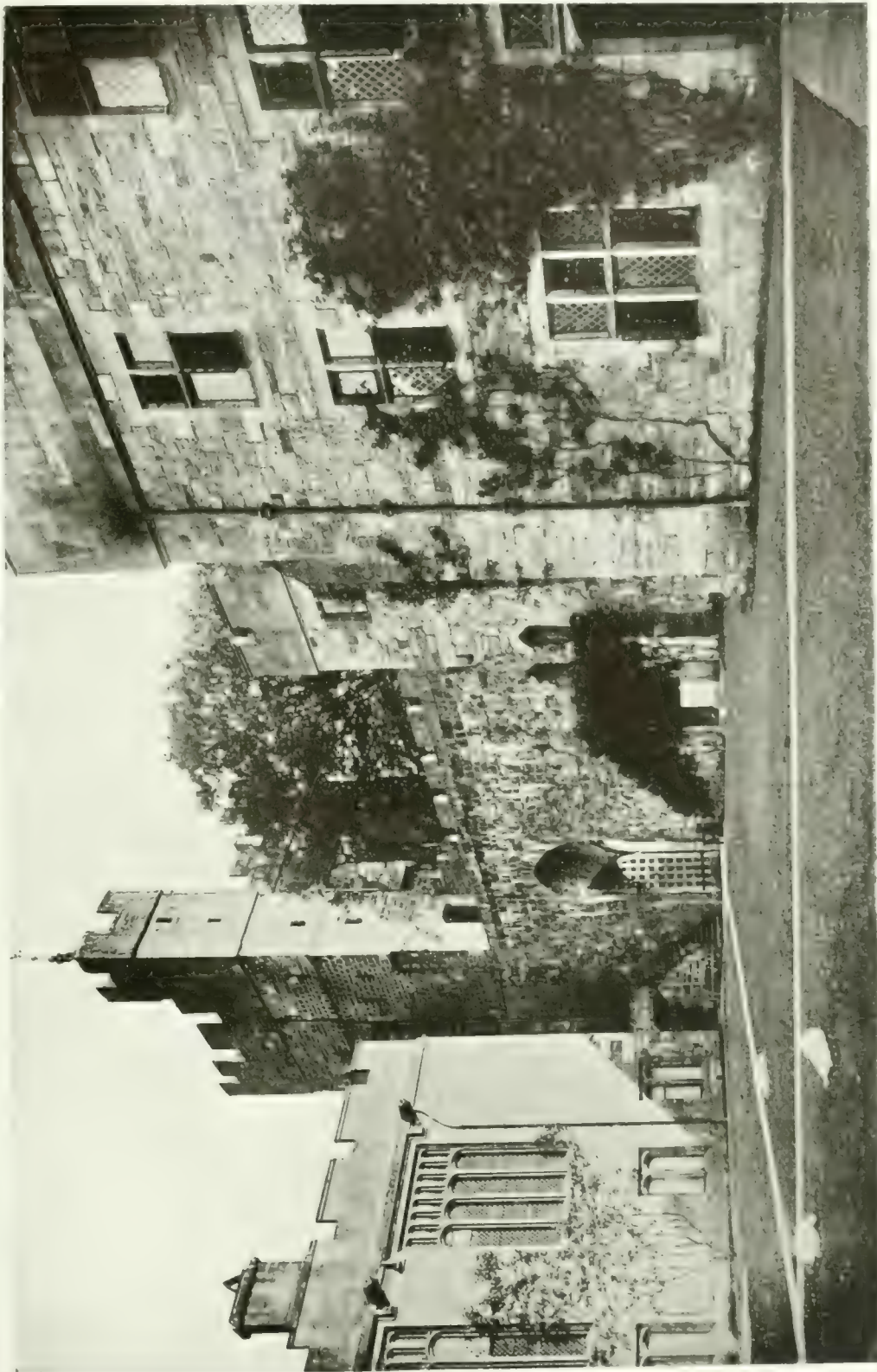
JOHN TAYLOR, GOLFER

BY SIR HENRY RAEBURN, R.A.

FROM "THE ROYAL AND ANCIENT GAME OF GOLF."

Published by The London and Counties Press Association.

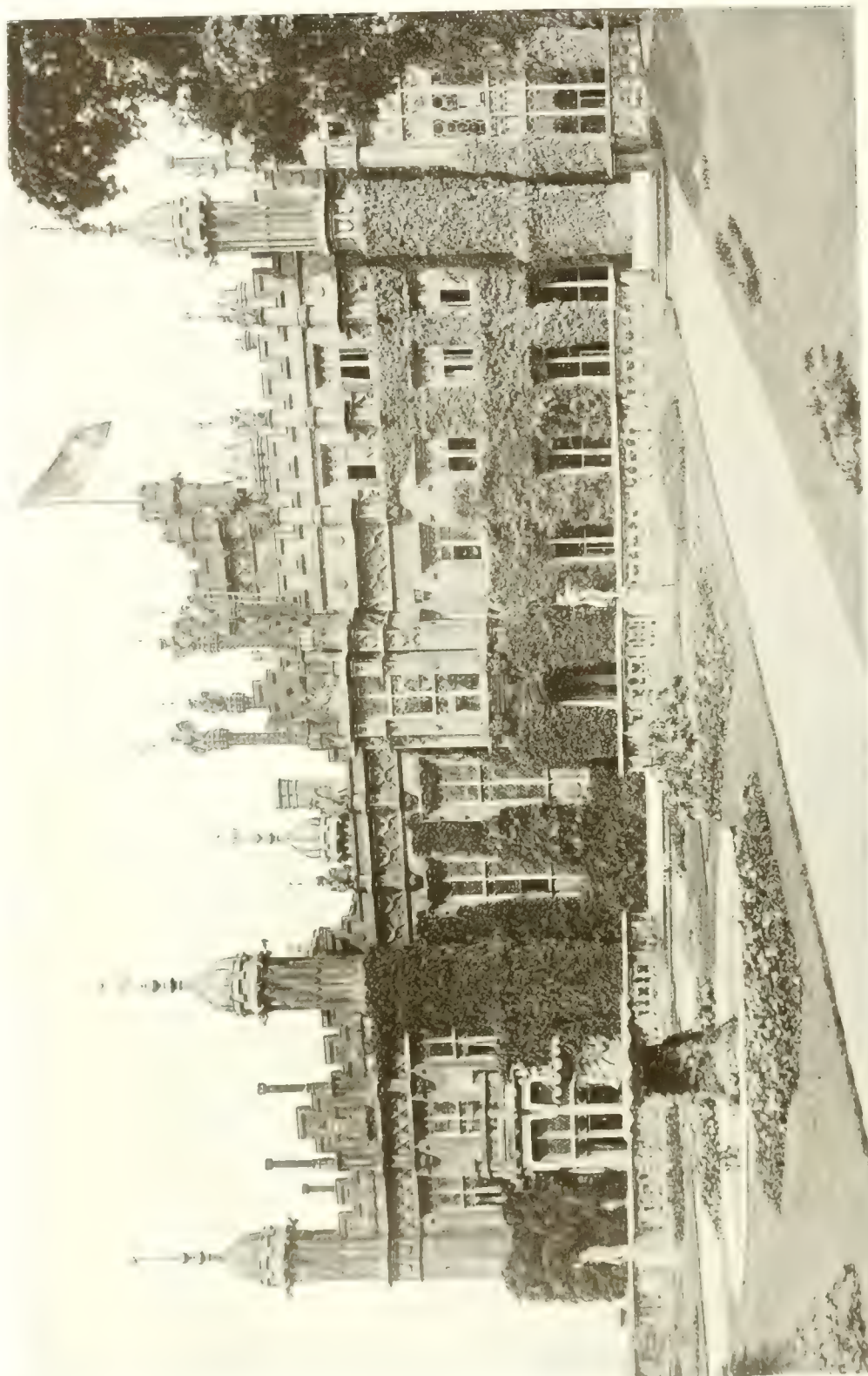




SAWORTH CASTLE, CUMBERLAND, THE TAIL OF THE PEEL, AND THE TOWER OF CASTLE

The entrance door is a corner of Saworth Castle, Cumberland, the tail of the Peel of Castle. The tower is the same as the tower of the Peel of Castle, and is furnished with the same armorial bearings. The tower is the same as the tower of the Peel of Castle, and is furnished with the same armorial bearings. The tower is the same as the tower of the Peel of Castle, and is furnished with the same armorial bearings.

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KNOWORTH, THE SEAT OF THE REV. HON. THE EARL OF LYTON

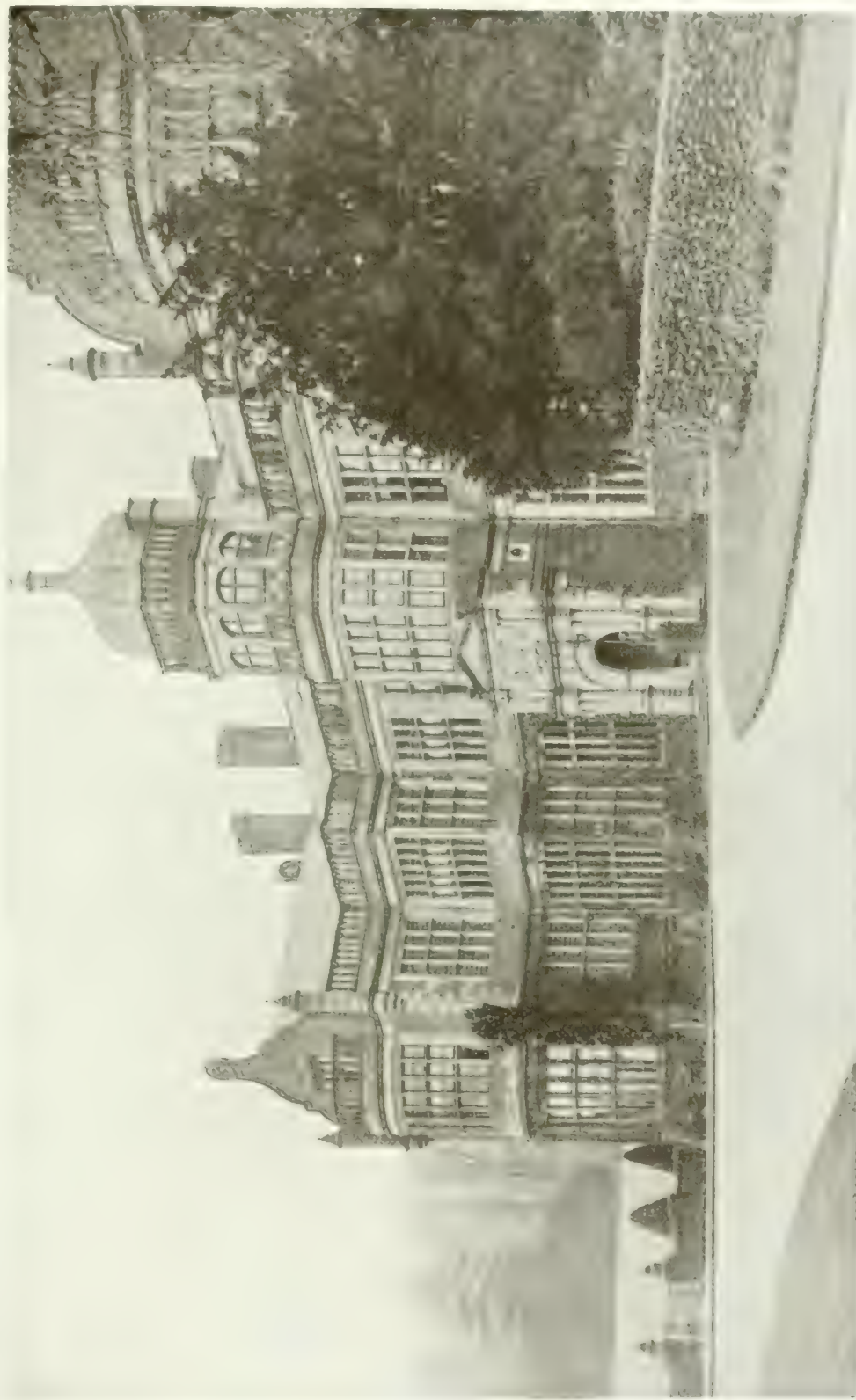
Knoworth represents a very fair type of the class of architecture which became fashionable during the Abbotstord period, when an

attempt to revive the Gothic styles was made without much success. Knoworth is owned by the Earl of Lytton.



THE ARKWRIGHT CHILDREN WITH KITE
FROM THE ENGRAVING BY L. BUSHNELL
AFTER JOSEPH WRIGHT OF DERBY





UNIVERSITY OF TORONTO, TORONTO, ONT. THE MAIN BUILDING.

The University of Toronto, founded in 1827, is one of the oldest universities in Canada. It is a member of the Association of Universities and Colleges of Canada.

The University of Toronto is a member of the Association of Universities and Colleges of Canada. It is one of the oldest universities in Canada.



BROUGHTON CASTLE.

But even more delightful is the situation of Broughton Castle, Oxon, the details of which are mainly Elizabethan, although the shell of the building is earlier. The dining-room contains a good specimen of a "whispering door"—a peculiar type of lobby, which is well exemplified in the noted room from Sizergh Castle, Westmoreland, now in the South Kensington Museum. The door in question bears the motto *quod cum tui meministi, minime iuvat*, which may be freely rendered as, "What has happened formerly is but little pleasing

to remember." Tradition identifies this with a former owner of the house, the Lord Saye and Sele, who sided with the Parliament against Charles I., and who is said to have afterwards repented his action. Tradition is wrong, however, for the door, with its pilasters and pinnacles, cannot possibly be later than the reign of James I., so that the grim meaning of the cryptic inscription is likely to remain unsolved.

[With the exception of Blenheim, all the photographs are by Mr. Leonard H. M. M. M.]





"Whence this Fine Gold?"

By the Duke of Argyll

THE quantity of pure gold ornaments found in Ireland and in the Celtic parts of Scotland is one of the puzzles of the civilisation of the ancient Celtic peoples. Where did they obtain enough gold to make the twisted wire, the bracelets with the open space between the cup or spoon-like ends?

Did they obtain the metal by barter with strangers, and if so, what could they give in exchange for so much bullion? In Sutherland, of late years, gold in tiny scales has been found in the sands, and worked until it was proved that the value obtained was less

than that obtained by the more judicious search for sheep and cattle, for the grasses were killed by the rubbish thrown from the pits and trenches men made in their search. Yet this gravel sifting is the easiest way to get gold, for the metal is in such thin veins when found in the hard rock containing quartz, that the machinery for extricating it and crushing its parent stone must have been beyond the skill of the early workers. They must, indeed, have had many a fight before the course of a burn or the places where water in old times had flowed could be searched and



THE CELTIC BRACELET AND BANGLE

THE CELTIC BRACELET AND BANGLE



HOARD OF GOLD, CALEDONIA, 1811

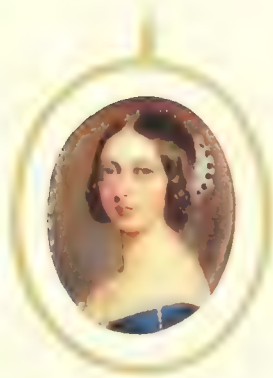
ground, and sifted for the small grains to be turned into the tribal treasure. Then there must have been the melting in bronze pots over fires of peat and fir-wood, fed for hours until the grains ran liquid, and, after this had been watched and noted, the pouring into clay or stone or bronze moulds, where the chain links, or armlets, or little plates would be allowed to cool.

It is strange that the objects in gold are usually large. Few small ornaments in the most precious metal have been recovered. I know of one hoard recovered, although the legend that it existed had currency among the people, and yet it had never been recovered, and was got by accident. A great boulder-stone, the size of a small cottage, lay on a flat bit of grass-grown level ground at the bottom of a valley. It had probably been dislodged by some volcanic upheaval from a cliff which overlooked the place at some distance, and had rolled, after falling, until arrested by the flat ground. There it stood "on end," and there was a tale connected with it that there was treasure buried under it, but the story was treated as an old wife's "havers," and no man had dug to find out the truth. But agriculture began

to be systematically pursued, and all flat land at low levels was wanted. The superstition among the crofters avowed that the concealed gold would never be found until the son of a stranger came. Now powder was bought to blast away the big boulder-stone. Ploughing had already been undertaken around it. The ploughing was, moreover, not now to be done by the old hand-spade, but by a modern plough drawn by two horses. The ploughman waited at some distance with his team until the blast had taken effect. When the explosion came the rock was rent in pieces. Men went to pull the pieces away. When this was done the plough was led over the site, upturning the sod. The hand that led the plough was that of an English boy, who had recently been taken into employment. There was a glitter in the soil that had been under the rock. Many hands pounced on the shiny stuff. It was a hoard of three very solid gold bracelets. Two of them had the saucer-like cups at the interval left to get the wrist through. The third had no such cups, but the end was neatly polished off with a slight enlargement of the metal. Thus was tradition justified, and there was the "son of a stranger," who had been foretold as the person who would come at the time of the discovery!



HOARD OF GOLD, CALEDONIA, 1811
THE GOLDEN AGE



QUEEN VICTORIA
FROM A MINIATURE
BY H. P. BONE



"Hence this Fine Gold?"



CHALICE OF THE FLORENCE

I have the three heavy ornaments, and have always been inclined to listen with respect to the "traditions among the people," if these be the descendants of the "old lot." Sometimes the enlarged endings of these bracelets are as large as plovers' eggs, and like them in shape.

It is odd that some small objects such as pins, etc., are not more frequent. Perhaps the discoverers melt them when they appear. While pins, large and small, of bronze, are very common, there are few remaining of gold. It is at all events always worth the while to give an attentive ear to stories current among the country-folk of the existence of hidden hoards. A gallant effort has been lately made to find the money chest said to have existed on the "Florence," the

vessel contributed by the State of Tuscany to the Armada. And yet this chest has not been found, but a fine bronze cannon, evidently one of those captured in the battle of Pavia from Francis the First of France, a fine double-barrelled deck cannon, now at Dulwich College, and many coins and plates, have been fished up, and the leader in the search, Colonel Foss, decided to continue diving operations. In this case the site of the wreck, the timbers of the vessel, prove to have been accurately remembered after three hundred years.

It is a pity that the history of the finds made in Great Britain and Ireland have not been more carefully registered. People who hoped to gain more after the recovery of some "salvage" were probably

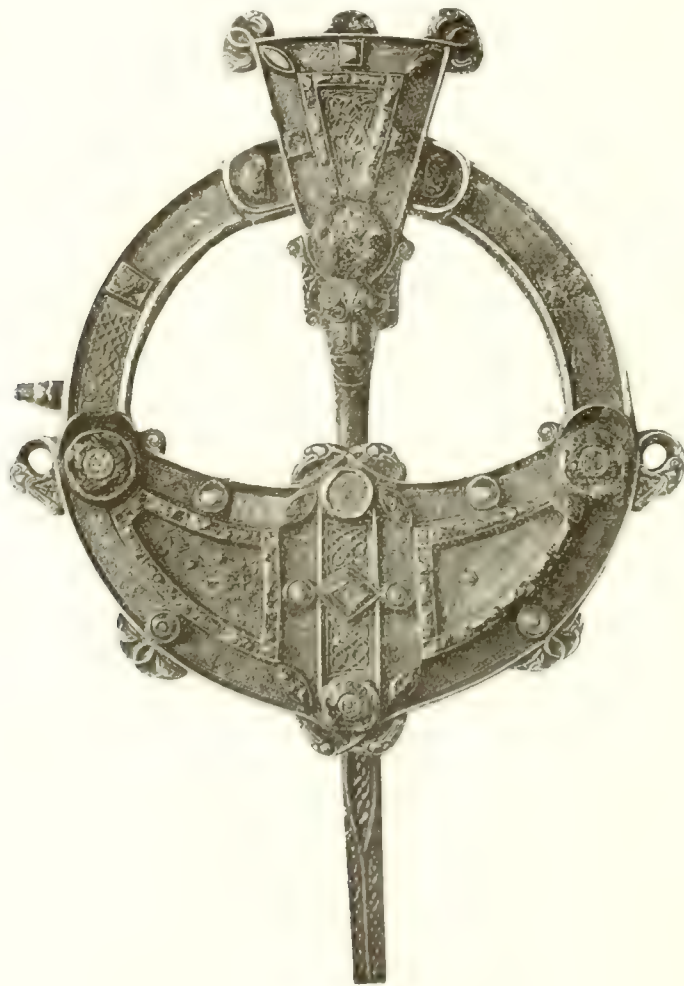


CHALICE OF THE FLORENCE

CHALICE OF THE FLORENCE

with the rest of the crew. He hoped that more would be found, and were allowed a further private effort. It was to be seen that the story of a large hoard of good Roman coins which came to light in a North of England village known as A hollow in an old Roman wall had been the place of concealment, and until the coins were exhibited there was not, as the Scots would say, a "sough" as to the existence of the hoard. Very much of value must often have been melted down, and it would be well, if it were possible, to make it known that payment of full value would be the certain reward of the making known of such finds. In the old duns on the tops

of hills, where there is now nothing to indicate the existence of the forts, for the stones have been used in the building of dykes and houses below these sites, there may be much left, although only the name "dun" may be left to signify that places of strength garrisoned by old warriors remain awaiting excavation.

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LADY HENRIETTA HERBERT
BY SIR JOSHUA REYNOLDS



Pictures

Notes on some Pictures by Sir Joshua Reynolds By Algernon Graves, F.S.A.

The following particulars—many of which are not generally known—of some of this artist's most pictures may be of interest. One of his acknowledged masterpieces is *Mrs. Siddons as the "Lear" Mrs.*

a conception on which he bestowed his most strenuous labours. The occasion was a momentous one. His recent pictures had been unfavourably received, while the fame and importance of his sitter rendered it necessary that he should produce a work worthy of both their reputations. Northcote relates that "the picture kept him in a fever." When finished, Reynolds appears to have been highly pleased with it, for he signed the work—a distinction he rarely bestowed

on his canvases. The signature is inscribed round the edge of the sitter's robe, arranged to look like an ornamental patterning. The artist took the occasion to pay a touching compliment to Mrs. Siddons.

proffered during the sitting—assuring the sitter that he could not lose the opportunity of coming down to posterity on the garment. In his picture of *Lady Catherine Howard*, another masterpiece in the National Gallery, Reynolds has introduced a similar compliment in a similar way, and legend has it that he proffered the same to his sitter a similar compliment when doing it.

There are other pictures in the collection which are of great interest.



LADY CATHERINE HOWARD. BY SIR JOSHUA REYNOLDS.

THE SITTER, MRS. SIDDONS, AS THE "LEAR" MRS.

one belonged to the Duke of Westminster, and the other to Dulwich College. The first remained on the artist's easel for several years, and was at length bought for 800 guineas by Mr. de Colombe. It was sold at the disposal of his picture to Skinner and Dill at 1795 for £750 to Mr. William South, M.P. for Norwich, who exhibited it at the British Institution in 1813. Mr. South sold it privately to George Watson Taylor for £900, and at his sale at Christie's it was purchased by Earl Grosvenor for £1,837. The second picture was sold by Sir Joshua to Noel Desenfans for £735, by whom it was left to Sir Francis Bourgeois, R.A., who bequeathed it to Dulwich College. These pictures were the cause of a serious quarrel between Valentine Green (the famous engraver) and the painter. The incident is recorded in two long letters formerly in the possession of Lady Colombe, a relative of Sir Joshua's. It seems that Green imagined that he had a promise from Sir Joshua that he should engrave the subject, but for some reason Reynolds declined to let him have it, giving preference to Francis Haward, A.R.A., who engraved in the stipple manner, and who ultimately reproduced it. The reply to Green's letter, dated June 1st, 1783, of which I have only seen the draft, is written in a more angry tone than I should have expected such an even-tempered man to adopt. The result was that Valentine Green, who had previously engraved many of the pictures by Sir Joshua, never did another in his lifetime.

Reynolds's carelessness with his pigments and his use of fugitive colours in many of his works has often been remarked upon. It is rare, however, that he carried his carelessness so far as to paint a picture on an unprimed canvas. One such instance has been brought to my notice—that of the beautiful portrait of *Lady Elizabeth Herbert and Son*. This lady, who was the daughter of Charles, 1st Earl of Egmont, married in 1771 Henry Herbert, subsequently created 1st Lord Porchester, and afterwards Earl of Carnarvon. The boy in the picture—which was painted in 1777—is Charles, her second son, then three years of age. The effects of the unprimed canvas, to which the paint did not adhere, became marked before 1862, when bubbles began to appear on the surface, which burst. The picture was sent to my father, the late Henry Graves, by the Earl of Carnarvon for repairs, as the paint was dropping off in blisters. He, knowing the owner would never sanction the only remedy (removing the paint from the canvas), gave the order for this to be carried out. The picture was laid face downwards on a bed of paste, and, when thoroughly dry, the unprimed canvas was carefully picked, shred by shred, from the pigment, the paste keeping the paint in its original position, so that

none of it was disturbed. This process revealed all Sir Joshua's early workings on the canvas, and showed his habit of sketching the figure in the nude before adding the drapery, the sitter—or at least the model who posed for this portion of the work—being set down without any clothing, the latter being subsequently added. After the old canvas had been entirely taken away from the paint, a new one was laid down on to it. The process of transferring a picture from panel to canvas had often been carried out, but this was the first instance in which a canvas picture had been transferred.

Of the same name, though no immediate relation to Lady Elizabeth, was that of Lady Henrietta Herbert, the last descendant of the families of the Earl of Powis and Lord Herbert of Cherbury, who married Edward, Lord Clive, the son of the founder of the Indian Empire. The extinct honours of the wife's family were bestowed on the husband, who was created Earl of Powis and Lord Herbert of Cherbury. Lady Henrietta sat to Sir Joshua several years before her marriage. Her picture was painted in 1777, and was engraved by Valentine Green in 1778. There is no hat in the print. She sat as Lady Herbert in 1777, and as Lady Clive in 1786, but no price is added in the ledger. This is accounted for by the fact that Sir Joshua altered the work and added the large hat that is now in the picture, which belongs to the Earl of Powis.

Another instance of alterations being made in the costume of a sitter is afforded by the picture of *Mary Amelia, Countess (and afterwards 1st Marchioness) of Salisbury*. This lady, a daughter of Wills, Marquis of Downshire, was born in 1750, and suffered the direful fate of being burnt to death in her extreme old age in the fire which consumed the west wing of Hatfield House on November 27th, 1835. She sat to Reynolds in 1782 and 1781, and—as I have already recorded in THE CONNOISSEUR, Vol. I., page 104—had the fashion of her costume brought up to that of 1787 in the latter year, giving a sitting to Reynolds for that purpose. An even more flagrant instance is shown in the portrait of *John Musters*. This picture was painted in 1777, and was in the costume of the period, but about 1820 the sitter evidently wished to be represented in the dress he then wore, and employed a painter to make the alteration. This painter judiciously left the original paint untouched, and only painted over it. It was in the new dress when it was sent to my father in 1872 to be engraved, and it was sent to the restorers, when the new paint came away in flakes, revealing the picture as it was in 1777.

The wife of John Musters was Sophia, one of the four daughters and co-heiresses of James Modyford



JOHN MUSTERS
BY SIR JOSHUA REYNOLDS





MRS. MUSTERS WALKING IN THE GARDEN

From the Engraving by J. R. Smith, after Sir Joshua Reynolds.



THE LADY SCARSDALE AND SON. BY SIR JOSHUA REYNOLDS.

IN THE COLLECTION OF THE DUC DE SOUTHERBY.

He married, of Marlston. She married Mr. Musters in 1777, and sat to Reynolds in the same year. The picture was not exhibited, but J. R. Smith made a line plate from it in 1779. Mrs. Musters was one of the reigning beauties of London society, but report has it that her home life was unhappy, her husband not altogether approving of the amount of attention she received from her numerous admirers, one of whom appears to have been the Prince of Wales. The following anecdote concerning this portrait, known as *Mrs. Musters walking in the Garden*, to distinguish it from the later portrait painted by Reynolds, was told me by a lady, Mr. Musters's daughter. The picture was sent home to Grosvenor Place by Sir Joshua, and gave satisfaction. It was afterwards, at the painter's request, returned to him that he might improve it, but after repeated applications made for it by Mr. Musters, which he kept putting off by various excuses, he at last refused to return it, and the money he had

paid, saying he could not let them have it back, as the picture had been stolen out of his studio, but would paint them another. The picture was afterwards sold at the Pavilion, Brighton, for 200 guineas, with several others belonging to George IV., after his death, and was bought by the Earl of Egremont.

The Prince of Wales, who knew Mrs. Musters, had often begged her to let him have a portrait of her, but always in vain. The picture is now at Petworth.

The picture of *Mrs. Musters as "Hebe"* was painted in 1782, to replace the last, but evidently Mr. Musters did not care for it, for he did not purchase it until 1788, when a newspaper critic of that year said, "Mr. Musters is the purchaser of the portrait of *Mrs. Musters as 'Hebe.'*" The painter must have expected to have had a similar application from the prince, for he seems to have hurriedly prepared a replica of this picture. This came into my father's possession about 1873. When it was sent to be



THE MOTHER'S HOPE.



Portrait of Mrs. Elizabeth Curzon, by Sir Joshua Reynolds. The picture was painted in 1761, and is now in the possession of the Earl of Carnarvon.

reformed, it was found that the whole length canvas was made up of smaller pieces roughly sewn together. It looks very much as though Sir Joshua had been suddenly requested to send the picture home, and not having a full-length canvas ready, had one sewn together in his studio. This picture was sold to the Countess of Chesterfield, and under her will passed to the Earl of Carnarvon, her grandson. The first picture now belongs to Lord Iveagh.

Another picture, which, though actually commissioned from Sir Joshua, was a long time in leaving his hands, was that of *Lord Scarsdale and Son, seated as Archers*. These gentlemen, when thus painted, were close friends. They had made the Grand Tour together, and wished to have their intimacy recorded by being thus painted on one canvas. They quarrelled before the picture was well finished, and each declined to take it home. According to the entry of the payment, the picture was paid for out of the estate of Colonel Dyke Acland, who died in 1778. His daughter became

heir to a portion of the estate. She married in 1796 Henry, 2nd Earl of Carnarvon, and through this connection the picture came into his possession.

Among the works of Sir Joshua altogether lost sight of is the portrait of *Caroline Lady Curzon* (afterwards Lady Scarsdale) and Son. This picture was painted in 1760 as *Lady Caroline Curzon*, and paid for in 1761 as *Lady Scarsdale and Child*. It remained in the family until about eighty years ago, when it disappeared, and notwithstanding all efforts to discover it, it is still missing. The picture was engraved by James Watson and published under the title of *Caroline Lady Scarsdale with her Son, the Honourable Lord Scarsdale*. As I have called attention to this picture in my book, it is quite impossible that he should be the child represented. There is no date on the plate, but Sir Nathaniel Curzon—the husband of Caroline—was not created Lord Scarsdale until June 9th, 1761, so obviously it was not engraved until



MISS MUSKES AS "HEBE"

BY SIR JOSHUA REYNOLDS

not this event. Either the name of the boy was given in ignorance, or, what is more likely, was put to make the engraving up to date. The child is almost certainly the Hon. Charles William Curzon. Lady Curzon's second son, who was born in 1758, entered the army, and died in 1804. His elder brother, Nathaniel, the future 2nd Baron Curzon, was too old, as he, having been born in 1751, would be nearly nine at the time the picture was painted. The popularity of Watson's print is shown by its being copied by three other contemporary engravers.

The portrait of *Miss Frances Ann Greville and her Brother* is one of the few "Sir Joshias" which

have been purposely mutilated. This picture was painted in 1760 for her father, Fulke Greville, who afterwards had a quarrel with his son, and cut his portrait out of the picture and had a tripod inserted. A picture restorer found the portrait of the boy about 1862 made into a complete picture by the addition of a background. This was sold twice—in 1794 and 1806—as the property of R. Fulke Greville, and fetched as much as 75 guineas the second time. Miss Greville married John Crewe in 1766, and his descendant, Lord Crewe, purchased the picture of the boy from the restorer and had it replaced in the original canvas, keeping as a curiosity



MRS. SIDDONS AS THE TRAGIC MUSE
BY SIR JOSHUA REYNOLDS





THE BOY AND THE GIRL. A. AND A. V. 1788. (Reynolds)

the tripod which had been inserted in the boy's place for so many years.

One of the most celebrated of Reynolds's works is *Miss Theophania Gœtken as "Simplicity"*, illustrated in *THE CONNOISSEUR*, Vol. XI., page 2. She was the daughter of Sir Joshua's niece. He painted more than one picture of this subject. In the first the fingers of the girl are interlaced in her lap. The effect of the little delicate fingers all turned up was not pleasing to some. Mary Palmer said they looked like a little dish of prawns. The result of these remarks was that in the second picture he put a spray of flowers in her hands. The first picture belonged to Baron Ferdinand de Rothschild, and the second to Lord Tweedmouth.

Another of his well-known portraits of children is *Lady Catherine Manners*. This picture is the smallest Sir Joshua ever painted (small sketches excepted), 15 in. by 13 in. When Sir Joshua was paid

for it he called it a "tela de testa" size. This picture was exhibited at the Royal Academy in 1784, and hung at the last moment among the miniatures. This gave rise to the unfounded rumour that Sir Joshua painted miniatures. This was settled a few years ago by Mr. Montague Guest discovering three drawings by Ramberg of this exhibition, and in one of them the small picture of *Lady Manners* is seen hanging among the miniatures. These drawings were afterwards presented by Mr. Guest to the British Museum, where they now are.

Of paintings by Sir Joshua ascribed to other artists, the most notable instance is the fine portrait of *Mrs. Dr. Anna Maria Smith*, painted in 1784 (see *THE CONNOISSEUR* for November, 1913). This picture has had the name of the painter changed several times. It was first exhibited at the Royal Academy by Reynolds in 1788, and is visible in Ramberg's print of that exhibition. Later on it was exhibited by the Marquis of

Neptune, on a red Pommey, but afterwards, for some unexplained reason, it became a Romney, and was catalogued under that artist's name, until at Messrs. Agnew's Exhibition in 1823, as *Portrait of Mary, Countess of Northampton*. It was then that it was clearly proved that it was painted by Reynolds, and not by Romney. Another instance of a Reynolds painting as a Romney was the whole-length of *Robert Child*, belonging to the Earl of Jersey, which was also exhibited as a Romney, until it was clearly proved that Sir Joshua was paid for it.

The sitters for a number of Reynolds's works are still unidentified. One canvas, the subject of which has recently been recognised, is a picture now at Petworth, which has always been called *Lady of Prince Boothby*, and has been exhibited as *An Unknown*

Lady. It has been discovered that it is a portrait of Miss Elizabeth Darby, a lady who was engaged to be married to Charles Boothby Skrymshire, nicknamed "Prince Boothby," on account of Walpole calling him a "macaroni" and his partiality for people of rank. The portrait of Miss Darby was paid for in 1783 as "Mr. Boothby, for a Lady." Mr. Skrymshire committed suicide at 8, Clarges Street, on July 27th, 1800. In his will he left his property to his sister and to his amiable and respectable friend, Miss Elizabeth Darby, bequeathing all his pictures to the latter. This portrait and its companion, also now at Petworth, were sold in Clarges Street, and purchased together by the Earl of Egremont. The portrait of Miss Darby is one of the finest half-lengths by Reynolds I know—she is in a white dress, holding a letter—and is engraved in my *History of the Works of Sir Joshua Reynolds*.



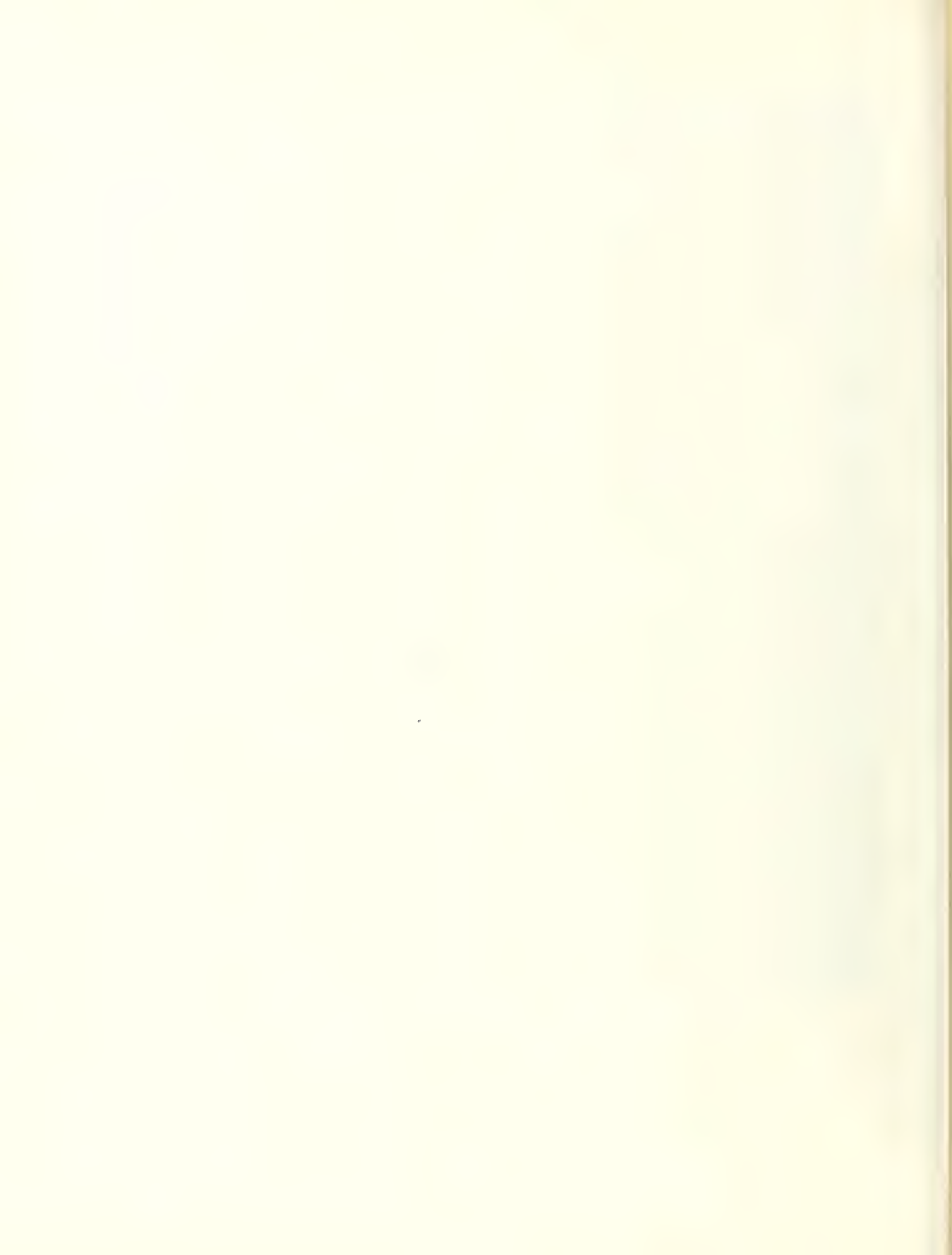
FIG. 1. A HALF-LENGTH.

FIG. 2. A HALF-LENGTH.



PETER PAUL RUBENS
PORTRAIT OF THE ARTIST
Imperial Museum, Vienna

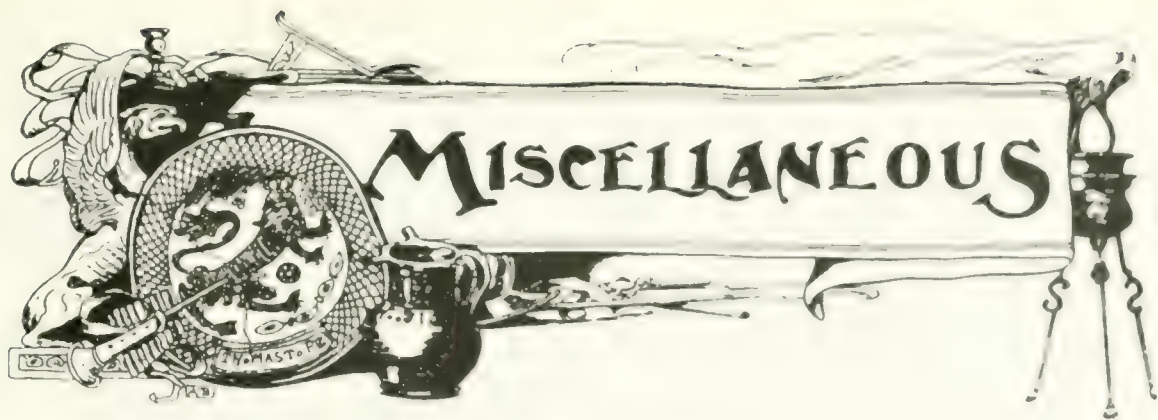






THE PEASANT'S LITTLE MAID
BY W. NUTTER
AFTER J. RUSSELL, R.A.





Somerset Friendly Society Pole Heads By Sir S. Ponsonby Fane

IN an article on this subject in *THE CONNOISSEUR* some time ago, I expressed a very strong opinion that the custom of carrying brass emblems in the processions on the annual "grand days" of village Friendly Societies was confined, if not exclusively to Somersetshire, at any rate to the neighbouring parishes in the counties adjoining it, viz., Dorset, Devonshire, Wilts., etc. My quest, however, since made in search of the pole heads in question, has to a certain extent modified that opinion, for I have found specimens of them in the neighbourhood of Birmingham, Staffordshire, Warwickshire, and even further afield than these counties. At the same time, it does not appear that the same customs of church service, walking processions, and festivities prevailed in those places as in Somerset and the Western Counties.

Meantime the processions and ceremonies were the almost universal custom in Somerset, and in some places, I believe, the old emblems were being revived, until the passing of the Insurance Act. In a neighbouring village to my home, the steward of the society walked with great pride at the head of the procession, with an old pole head which I had given to the club, and I have heard of similar proceedings in other places.

By these meetings a friendly and neighbourly feeling was kept up amongst the villagers of all classes and creeds, "the parson and the squire" joining with them. Unfortunately the Insurance Act has swamped the village friendly societies, with the amenities attendant on them. Is it possible that the framers of the Act may have had in their minds that the laudable policy of setting class against class would be aided by these means?

The acquisition of these old emblems has become almost a thing of the past. The old specimens have been bought up by the dealers from the hawkers who have ransacked the country in search of "antiques,"

and have sold them to collectors at large prices. The bric-à-brac shops in the county towns have ceased to exhibit them in the window, and they tell me that there are no more in the country, excepting "fakes," which, in some few instances, have been manufactured, like other antiquities, at Birmingham. They say that the hawkers have cleared the cottages of everything saleable, and it is not worth their while to go about looking only for pole heads.

My collection, which is now a very considerable one—about 300 pieces—has had very few additions of late. In fact, in the last few years I have only been able to acquire three or four new genuine additions, though there are a good many which I see in the collections of some others which, I fear, excite in me an inclination to a breach of the tenth commandment.

I am happy to say that at the Taunton Museum the collection has been gradually increasing, until it has become a very interesting and valuable one of Somerset clubs, to which contributors are constantly adding.

It is a curious thing that I have been unable to find the origin of the emblems of many of the village clubs. Some of these, no doubt, originated from the sign of the village inn in which the club-room was situated, but this will not account for the fanciful and curious devices and designs of very many of the pole heads.

The acorn and oak leaf, so constantly used, occasionally with the crown, cannot have been the ordinary sign of the country inn, and was, no doubt, made use of as an expression of loyal recollection of the Stuarts, at the time of the formation of the club. But there are many other signs—birds, beasts and fishes, flames of fire, horse-shoes, spears, flowers, and innumerable other fanciful and curious designs.

It is remarkable, too, that no allusion appears in any of the original rules of the many clubs, which

I have lately been lent an original copy of the regulations of a society in a Dorset village, formed in 1762, some of which are so quaint that they may be of interest to your readers, and I therefore append some extracts from them.

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THE CONSTITUTION, RULES AND REGULATIONS OF A FRIENDLY SOCIETY, FORMED IN THE TOWN AND PARISH OF ST. MARTIN, LONDON, IN THE YEAR 1762.

1. A member who shall be absent six months, without giving notice of his absence, shall forfeit his share in the stock, and his name shall be struck out of the roll, and he shall not be admitted again until he has paid the sum of 1s. 6d. for his share.

2. The roll of names shall be kept in a book, and the names of the members, when a box shall be kept for the security of the papers with three locks and three keys, and the stewards for the time being shall each have a key and the clerk shall have the other.

3. The meetings shall be every Monday three weeks from 8 till 10 o'clock in the evening, no one admitted but subscribers, who shall pay 1s. 2d. to the stock.

4. The clerk shall keep the accounts, and the stewards shall keep the accounts of the society.

5. For the better preservation of good manners and the extirpation of profaneness in the club-room, etc., if any member of the society shall be guilty of swearing, cursing, or profanely speaking, or shall use any opprobrious language to any member of the society, or shall come into the club-room intoxicated with liquor, or shall game at any sort of game or play, or shall lay any wager, or shall raise any discourse or dispute to hurt the character of any member, or shall quarrel or cause any quarrel contrary to the peaceable intent of the society in any part of the house where a steward shall be, he shall for every such offence forfeit and pay 3d., which forfeit shall be paid to the fund, and if he shall be guilty of the same, he shall be liable to be excluded.

6. A member who shall be absent six months, without giving notice of his absence, shall forfeit his share in the stock, and his name shall be struck out of the roll, and he shall not be admitted again until he has paid the sum of 1s. 6d. for his share.

7. A member who shall be absent six months, without giving notice of his absence, shall forfeit his share in the stock, and his name shall be struck out of the roll, and he shall not be admitted again until he has paid the sum of 1s. 6d. for his share.

receive out of the society's stock 6s. a week for a month, and 4s. a week afterwards, "provided that his disorder proceeds not from the venereal disease or any species thereof, duelling of any sort, the necessity of self-defence excepted, wrestling, buck-sword, running, jumping, ringing of bells, shooting, or any unnecessary exercise."

The stewards are to visit the sick member once a week, provided he lies not under a disease that might be prejudicial to the stewards, such as small-pox, infectious or malignant fevers, etc. The stewards will forfeit 6d. if they do not carry out this rule. (There are other very strict rules against malingering, etc.)

[A highly moral rule, but one that could scarcely be carried into effect in these days, when football and other physical exercises are considered a necessary part of education.—S. P. F.]

8. On the death of a member, £3 shall be paid from the common stock towards his funeral expenses, provided he has not laid violent hands upon himself, or falls by the hand of public justice, unless proved a lunatic by a coroner's inquisition. Every member will pay 3d. towards this.

9. Every member at each club meeting who shall attend shall have a 2d. ticket delivered to him out of the club box, to spend in the club house, and if any member shall call for more liquor than the value of a 2d. ticket, he shall pay it out of his own pocket.

10. Rules for choosing a clerk, who shall keep the accounts, and shall have 1s. 6d. a night for his attendance. He must be chosen from the members of the society.

11. If any member shall be suspected to feign himself sick or lame, or shall be found guilty of dissimulation or any other unjust intention of defrauding the society, he shall for ever after be excluded.

12. If a steward shall report a person to be sick when he is not, or to be not sick when he is so, or shall make a false report of a member being guilty of fraud or unjust representation, he shall forfeit 1s.

13. The society not to be broken up so long as there are six members exclusive of stewards.

14. If any member become a prisoner for debt, he shall not be obliged to pay 1s. 2d. every six weeks, nor shall he receive any benefit from the society during his durance, but as soon as released he shall be on the roll as before. But if he shall be imprisoned for felony, and convicted thereof, he shall be expelled from the society, and never receive from it any vantage or benefit whatever.

[This seems a strange departure from the highly moral tendency of the other rules. But it must be remembered that imprisonment for debt was a very common occurrence in those days, and innocent people often suffered unjustly from it. But dishonesty in this respect does not

15. If any member refuses to keep silence after the steward has desired him three times, he shall forfeit 3d. to the fund, and if



LA BONNE

VERE





SOMERSET FRIENDLY SOCIETY TOLL HEADS



SIXTEEN DIFFERENT TOLL HEADS



BECKY AND AMELIA
FROM "VANITY FAIR"

ILLUSTRATED IN COLOUR BY LEWIS BAUMER
Published by Messrs. H. K. & S. Ltd.





SOMERSET FRIENDLY SOCIETY TOLL HEAVES

shall forfeit 6d.

18.

Rules for punctuality of the stewards, and fines, 6d. if they are late, and 1s. 6d. if they neglect to send the key of the box.

19.

Rules for exclusion of strangers from the club-room. The landlord to pay 4d. for introducing a stranger.

20.

Rules for the investment of the funds of the club.

21.

When any member of the society shall arrive at the age of 63, he shall then be paid 2s. a week until he shall be 70 years of age; he shall then be paid 2s. 6d. a week during his natural life, unless he shall have the misfortune to break a limb or be bed-ridden, when he shall have 6s. a week until he is well again.

22.

As to alteration of rules.

23.

Rules for the custody of the box, which must be produced and verified at every meeting.

24.

There shall be an annual dinner or entertainment provided for the society on the Friday before Trinity Sunday, when each present member shall pay 1s., and the rest of the cost and expenses shall be paid out of the stock, at which feast every member, when convened, shall walk two and two to — church, where a sermon shall be preached by the vicar or curate of the parish, who shall receive half a guinea for preaching the same.

Every member that attends at the feast shall be at the club house at 10 o'clock, when they shall be called over, and that member who does not appear and answer to his name and walk in his place to the church, must walk in the place the clerk is then calling them at the time he comes, and if they do not answer to their names before they go to church they shall forfeit 3d. (musicians, singers, and ringers excepted), and if any member shall go before any other member which shall be before him on the club roll, he shall forfeit 1s. And in the afternoon, at the time of the steward calling together the members to walk, which time shall be between the hours of 3 and 6 o'clock, the member that has dined there shall walk in their places as they are called, or shall forfeit 3d.

Every member not walking regularly in his proper place, or making or encouraging any riot, shall forfeit for every such action 6d. (musicians and ringers only excepted). No member

shall introduce any man, woman, or child into the club-room on the feast-day until after the church clock has struck 11 at night, except on forfeit of 1s. for each such person.

25.

On an evening before the feast, at 7 o'clock, the clerk and the stewards shall meet, when the master or mistress of the house shall produce samples of the beer in the cellar. They shall proceed to taste the beer, and if not approved, require fresh samples until they find a sample of a quality to be approved. They shall then examine the vessel from which the sample has been drawn, and wherever there shall be a place in it that has been bored, they shall place their seal on it, in such a manner as not to admit of the cork, bung, or peg to be drawn without breaking or defacing of the seal, and the same method shall be observed for the cider.

The stewards and clerk shall be allowed 2s. 6d. to spend in the house at the time, and shall forfeit 1s. for non-attendance.

[The creature comforts of the society seem to have been well taken care of by the appointment of this committee of taste, who were to test the beer and cider, and provide against tampering with the liquor by plugging up the bung-hole. How much better for the guests were these good old English beverages than the modern nastiness of spirits and fizzy water.—S. P. F.]

26.

If any member of the society shall go as a volunteer or substitute in the service of the Militia or Regulars, as a soldier or sailor on board any of his Majesty's or private ships of war, he shall be off the roll of the society until his return, "and if he then proves himself sound, he shall be on the society's books as before." This article not to extend to any person who shall be drawn for the Militia, or pressed on board his Majesty's ships of war.

27.

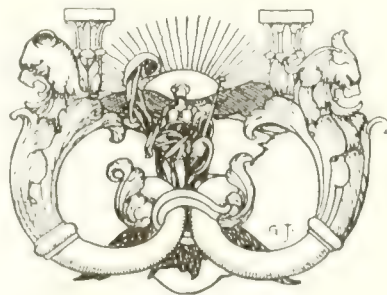
Should any member of the society, by reason of any misfortune, be obliged to go into the workhouse, he shall not forfeit the benefits of the society, and his pay, if ill, shall go to his wife.

28.

Rules for collection of subscriptions and punishment of defaulters.

29.

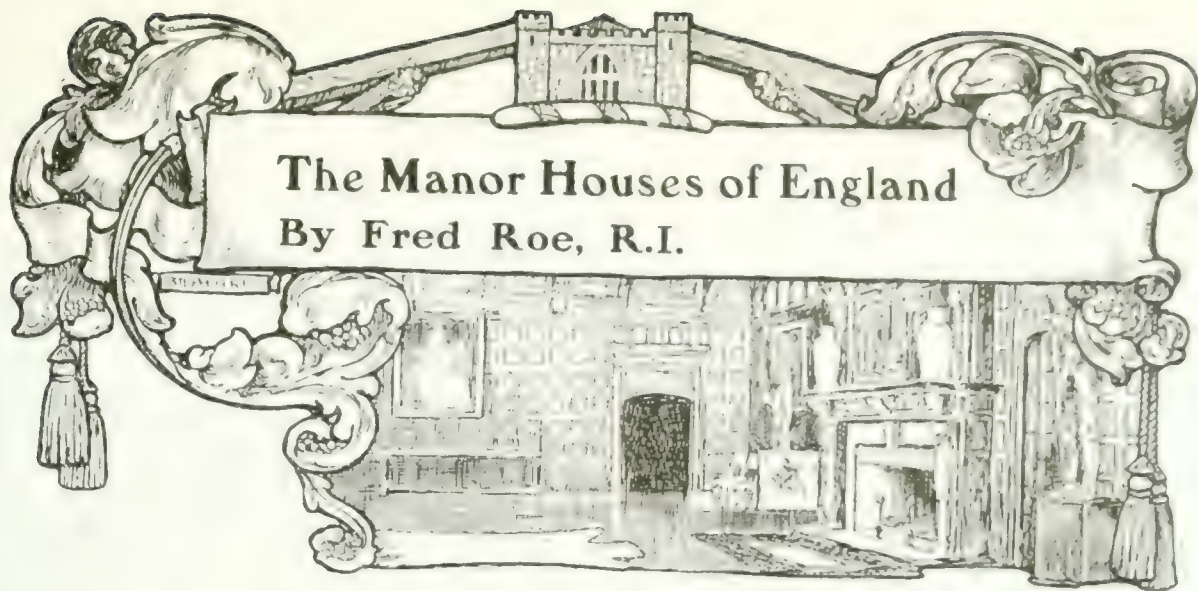
Disputes as to meaning of the rules to be settled by a majority at a general meeting. If any member, by insinuation or otherwise, try and break up the society, he shall be for ever expelled.





"MAD JULIET"
BY ANGELICA KAUFFMAN





The English manor house is a type of structure which forms a connecting link between the castellated stronghold of early days and the peaceful dwelling of more modern times. Planned as a compromise between fortification and the abode of purely domestic life, these abodes range in size and importance from very large places such as South Wingfield Manor House, Derbyshire, or Cothele, in Cornwall,

to the more modest proportions of Crowhurst Place, in Surrey. A large number still remain, though in not a few cases the only relics left are a few dusty records and the bare site surrounded by a moat, or at most a few degraded farm buildings. Not long ago the English manor house was counted as a decayed derelict, whose use was departed, but the growth of taste and interest in antiquarian matters has resulted

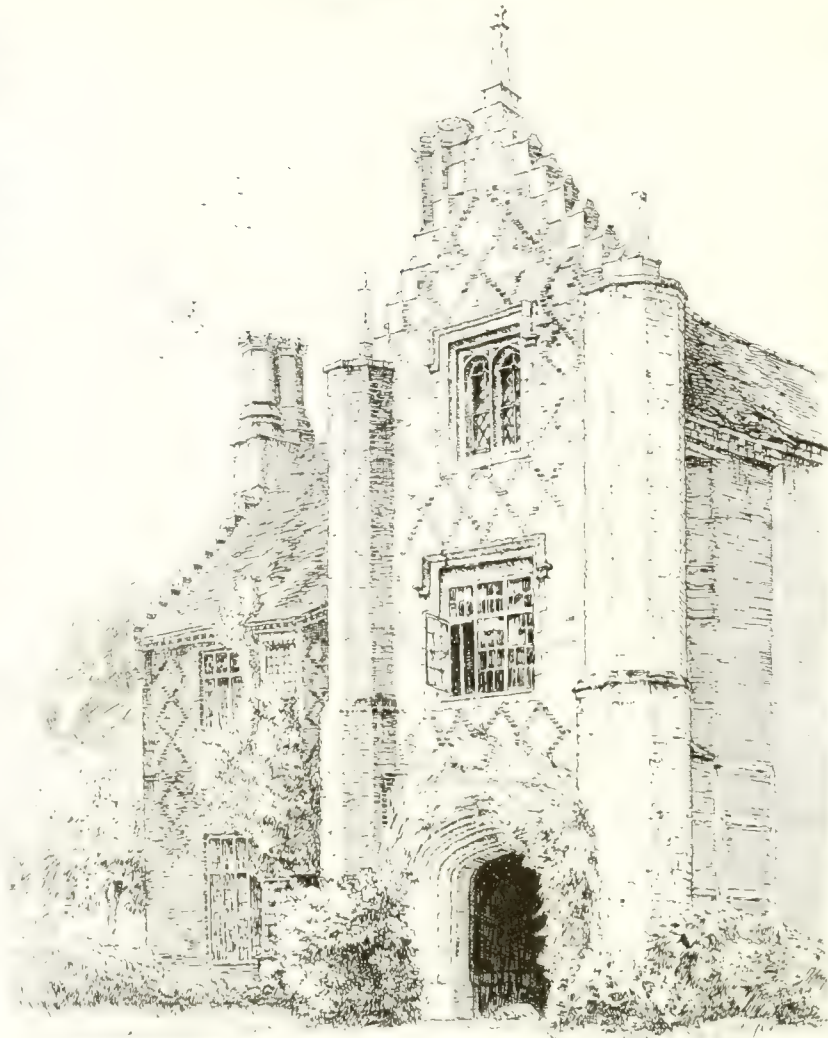


in the decay of a great many of the habitations to a more comfortable and dignified condition, that each of the principal ones of their original use and importance. A few very picturesque specimens are selected here for what must necessarily be a meagre description.

The manor houses of Norfolk are celebrated justly among those in the Eastern Counties, famous for such residences alone. Barnham Broom Hall, near Wymondham, if not one of the most palatial as regards size, ranks high here among the buildings of earlier Tudor days,

presenting features which are none too common even in this county. It possesses, as well as Oxburgh Castle in the same county, some excellent specimens of those peculiarities known as "corbie" or "crows' steps," a continental type which seldom penetrated further into this country than the Eastern fringe. These, as well as some other features—notably the entrance, which exhibits some fine ribbon-moulding and the pointed arches to indicate a date early in the sixteenth century. The exterior walls are ornamented with geometrical patterns of a darker colour set in the harmonious red brick.

The manor of Barnham Broom, which was originally in possession of the Mortimers, passed, with their



THE OLD HALL, BARNHAM BROOM, NORFOLK.
FROM "THE MANOR HOUSES OF ENGLAND," BY J. TALBOT.

manor of Attleborough, from them by marriage to the family of Fitz-Relf. Elizabeth, one of the co-heirs of the latter, married into the family of Chamberlain, of Gedding, in Suffolk. In the seventeenth century the manor passed by sale into the possession of the Woodehouse family, and the Earl of Kimberley is its present owner.

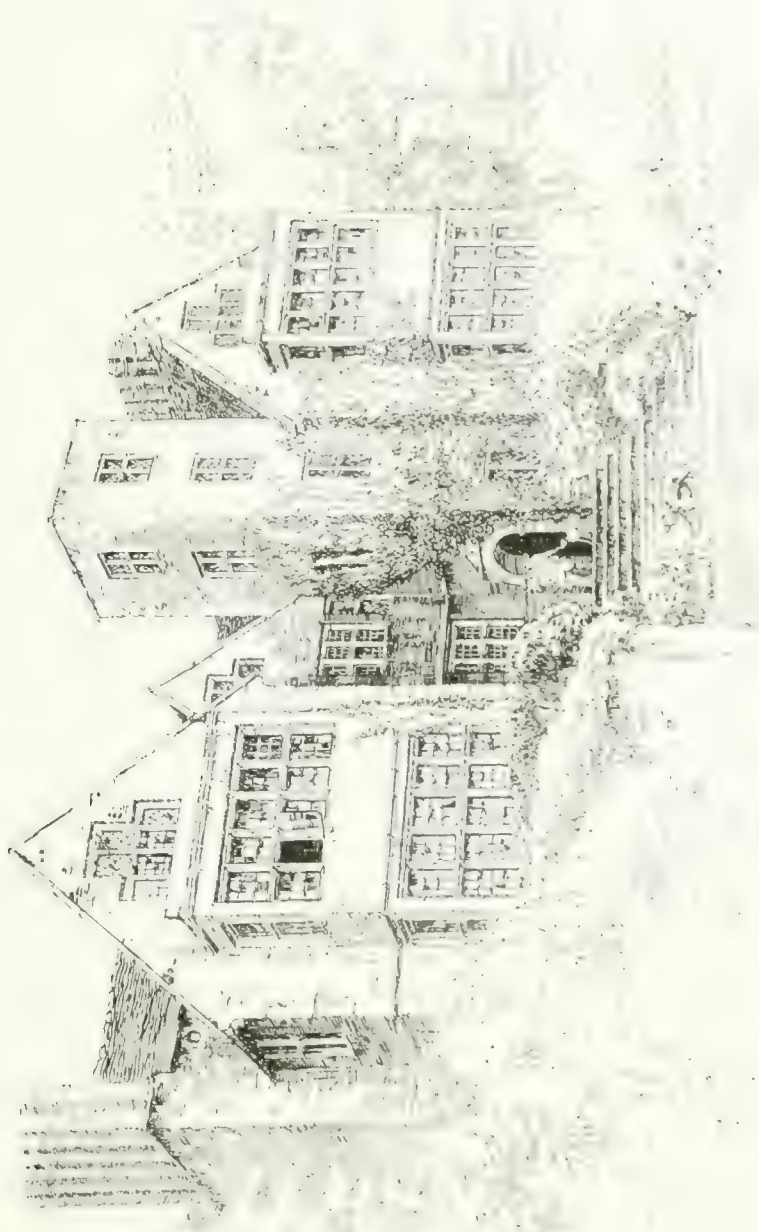
The dignified and palatial Shipton Hall, in Shropshire, is an example of the later Renaissance, when large square-headed and mullioned bay windows came to replace the pointed

and contracted lingerings of the Gothic ages. The large extent of glass employed in the elevation conveys at once the sense of greater security which blossomed during the reign of Elizabeth. The ground plan of the house is formed after the letter E, as was usual with mansions of this period. A survival of the Middle Ages lingers here in the shape of a tower, which may also be found in other mansions of a similar date, such as Eastbury House, Essex. The ponderous grouping of the chimney-stacks is a characteristic feature of the style in which Shipton Hall was built. Within, the floors and panelling of oak, the elaborately moulded ceilings and massive staircase remain in perfect condition.



NEAR THE JOURNEY'S END
FROM "THE OLD CURIOSITY SHOP"
ILLUSTRATED IN COLOUR BY FRANK REYNOLDS, R.I.
Published by Messrs. Hodder & Stoughton





THE HOUSE OF COMMONS

The manor of Shroton at one time belonged to Westwick Priory, but was owned by the ancient family of Mytton from the middle of the sixteenth century till 1574, when it passed into other hands.

Some two miles from Framlingham, in Suffolk, is Parham Hall, famous for its connection with Crabbe, the poet, who himself was a native of the adjacent parish of Aldborough. Parham was originally the lordship of Robert de Ufford, Earl

of Suffolk in the ninth year of Edward II. His son William, who built the church, died suddenly in parliament, and the lordship passed to his sister Cicely, who married Sir Robert Willoughby d'Eresby. Sir William Willoughby, in the first year of Edward VI., was created Lord Willoughby of Parham. The hall and manor of Parham have been in the possession of several families since the Willoughbys. Towards the middle of the last century a highly circumstantial and interesting diary was published, which purported to be the work of a Lady Willoughby of Parham, giving minute particulars of life in the seventeenth century. The book created a sensation in bibliographical circles, which sensation was scarcely allayed on discovery being made that the so-called "diary" was, like Monk Rowley's poems, an ingenious fraud.

Parham Hall, in Suffolk, is one of the most picturesque manor houses in a county



PARHAM HALL, NEW HAMPSHIRE, U.S.A. (SEE PAGE 100)
FROM "THE MANOR HOUSES OF ENGLAND" BY J. L. PATTERSON

especially rich in examples of ancient domestic architecture. It must not be confounded with the more regal Parham Hall in Sussex, the property of Lord Zouche. The Suffolk example is sadder in its picturesque decay than the Sussex mansion, and the blocked-up Tudor-headed bay windows beneath the gables speak eloquently of the high estate from which it has fallen. Burke, in his *Vicissitudes of Fortune*, writes as follows: "Suffolk

is remarkable for the decay of its old families—so old, some of them, that they seemed to have had no beginning, and so honourable that they ought to have had no end." There is little doubt that, structurally, the present building, though it has been altered and adapted from time to time, dates from the early years of the sixteenth century, when what is now known as the fortified manor house was erected. Though much of the ancient timber-work has been covered in and faced, Parham Hall still remains externally a feast of colour and line, from its gabled roofs to the Tudor geometrical patterns on its brickwork, lapped by the stagnant waters of the moat. On a crumbling stone entrance gateway of late Gothic design may still be deciphered the arms of the Uffords, Earls of Suffolk, quartered with those of the families of Beke, Fitz-Alan, Hastings, Stanhope, and Strange of Knocken. Within, a delightful panelled



A CAVALIER'S STABLE
 FROM THE SCOTTISH SULLY SAYS
 ALPHONSE MONTAGNE

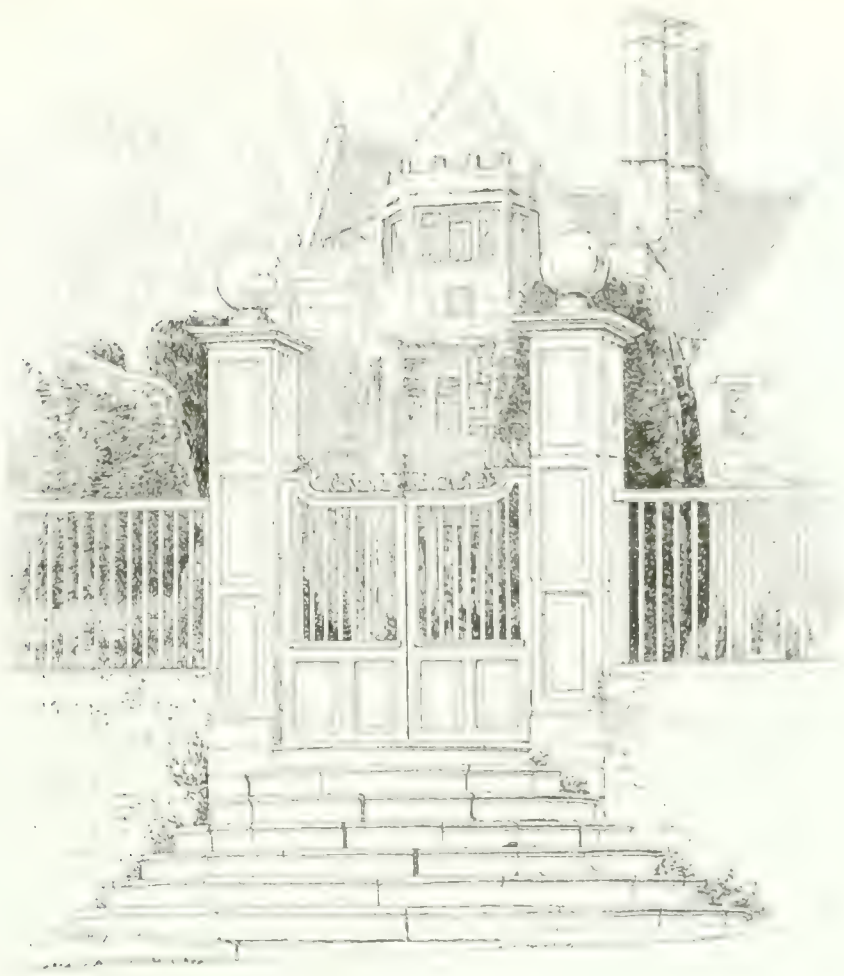


FIG. 1. BOWER HALL, DORSET.

apartment upstairs still remains intact, in spite of the changes of time.

West Bower Hall, near Dorchester, in Dorsetshire, belongs to the older class of stone-built manor houses, appertaining to the strong fortified palace rather than the timbered grange. Though very much curtailed at the present time, it must have been a place of considerable importance in its original condition. It is moated to this day, though existing in a county in which moated enclosures are not numerous. The entrance is flanked by octagonal towers, and on the upper story by a range of windows in the early Perpendicular style, which encircle the face of each tower, and it may be remarked as a curious fact that the bases of these towers are constructed of solid masonry. Between the towers and connecting them

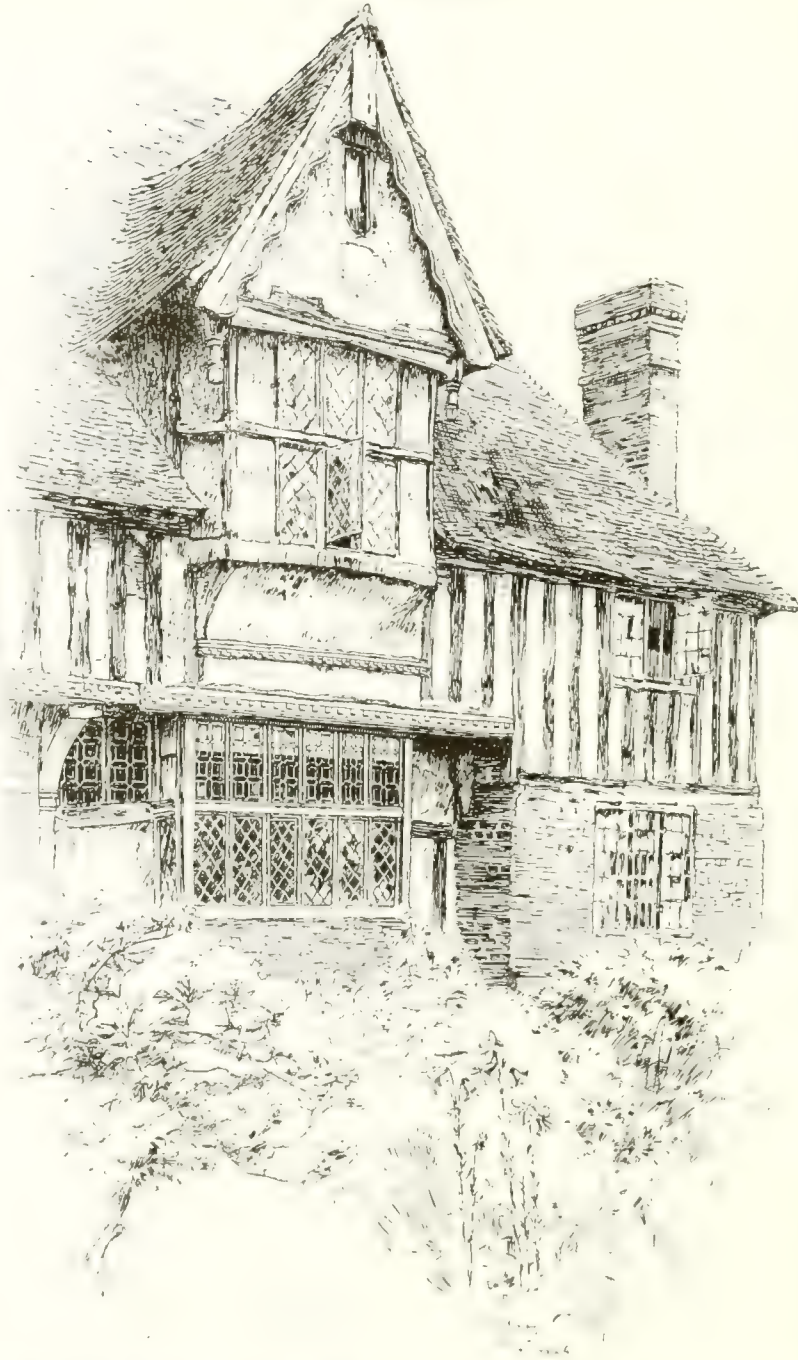
just beneath the eaves are heavy machicolations for protecting the original gateway, and suggesting that the front was in former days embattled. Those embattlements probably disappeared about the time the house was converted into a residence. The unusual finish, though not of modern date, certainly does not belong to the period in which the residence

was first built. Crosby Hall hangs about this portion of the old-world dwelling. Little is known of its actual history, except that the lands are mentioned in *Domesday Book*, and, granted the strength of old tradition, the legends that linger round the locality of Bower Hall must be received with caution.

Hampton Court, about fourteen miles east of Gloucester, is a lonely stone

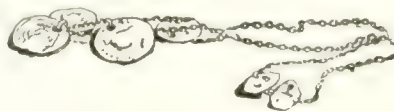
dating of the earlier Jacobean period. It has battlements, gables terminated with finials, and the usual mulioned windows and clustered chimneys of its type, the house being surrounded by the clipped hedges of a formal old-world garden. The isolated nature of the place certainly precludes any probability of over-restoration. The classic entrance gates, with their raised panels and semicircular stairway, are quite out of character with the house itself.

Our sixth illustration of the manor house type is a delightful specimen of the dwelling of the middle class at Brad Street, Kent, and a more perfect specimen can hardly be imagined. It is an almost perfect example of its type, dating, with but few alterations, from the reign of Henry VII.



or Henry VIII. The roof, which evidently retains its original form, is steeply pitched, and of great area. The recess beneath the dormer, with its supporting pillar and truss, is a form of construction much in vogue during the late Gothic period; but the casing of brick round the flanks on the ground floor has somewhat altered the original outline. The moulded beam which supports the upper story is battlemented after the fashion of the capping on the early panelling in Strangers' Hall, Norwich. A tottering timber house at Horsmonden, also in Kent, designed on similar lines, but of later date, should be

compared with the dwelling just mentioned, which is one of the unrestored treasures of a district singularly rich in such rarities.





PORTRAIT OF WORONZOW
BY GEORGE ROMNEY





LYDIA

BY THE REV. M. W. PETERS, R.A.

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The Rev. Matthew William Peters, R.A. By Lady Victoria Manners

AMONG the distinguished eighteenth-century artists whose careers are still unchronicled, the Rev. Matthew William Peters, R.A., stands pre-eminent, both on account of the high quality of much of his art and the unique triple combination he presents as a Royal Academician, a clergyman of the Church of England, and a Provincial Grand Master of Freemasons. I was therefore peculiarly gratified when the Editor of *THE CONNOISSEUR* gave me the opportunity of writing a biography of this versatile painter to form an addition to the series of illustrated monographs issued in connection with this magazine.

My task has been somewhat difficult, for Peters, though a popular artist with his own generation, and becoming increasingly popular at the present time, has almost been forgotten in the interval. At Knipton, where he officiated during the greater part of his clerical career, the only oral tradition I was able to collect was the anecdote—handed down through several generations—that the reverend artist once officiated at a service at the parish church absently-mindedly holding in his hand a palette with which he had just been working! More tangible records of his connection with the village are the poplar and fruit trees—still living—which he planted about the parsonage; and the fine pictures at Belvoir Castle, rescued from the conflagration which occurred there in 1816.

Some of these pictures—including *The Birdcage*, a representation of two children with a caged jay—are not only among the best works that he painted, but also among the best works of his period; for Peters, though overshadowed by such masters as Reynolds,

Gainsborough, and Romney, was hardly dwarfed by any other of his contemporaries, while in the versatility of his art, and some of its individual characteristics, he holds a unique position. That this is now being appreciated is shown in the fact that, though practically unrepresented in the national galleries, his pictures are to be found in such collections as those of the late Mr. J. Pierpont Morgan and the late Lord Burton; while some of the contemporary prints after his works change hands for prices individually bordering on £500, and are considered by connoisseurs as among the most fascinating examples of eighteenth-century engraving.

Peters perhaps owed his versatility to his mixed blood and mixed training. Born at Freshwater, Isle of Wight, in 1742, his parents on both sides were of Irish birth. Matthew Peters, his father—a distinguished engineer and writer on agriculture—was, however, of English descent. Of his mother, Elizabeth Peters, we know nothing, except that she was daughter of George Younge, of Dublin. The father, shortly after William's birth—for the boy's Christian name of Matthew appears to have been discarded from the beginning—moved to Dublin, and here, when still a youth, young William appears to have shown the dual inclinations which in after life were to launch him on a double career. His parents wished him to adopt the law, and he was partially brought up with that intention, and to have shown no great disinclination for such a career; but he also possessed great artistic talent, and this for the time proved the preponderating factor. Peters was

trained at the Dublin School of Design under Robert West, an artist of more than local repute, and presently transferred across the Channel to the studio of Thomas Hudson. Hudson was the most popular portrait painter of his time, until he was eclipsed by the genius of his own pupil, Sir Joshua Reynolds. Now somewhat underrated, his work often shows both character and spirited execution, whilst his powers as a teacher may be gauged from the fact that among his pupils were Reynolds, Mortimer, Wright of Derby, Cosway, and Peters, a galaxy of talent such as emanated from no other contemporary painting school.

Peters's life at Hudson's studio is unrecorded. He won a premium from the Society of Arts in 1759, and in (or probably before) 1763 set out for Italy, the Mecca of all English artists at that period. Between 1763 and 1774 he appeared to have spent the greater portion of his time abroad, contributing frequently to the English exhibitions in the interval, and being elected Member of the Imperial Academy at Florence and the London Society of Artists. He was not one of the foundation members of the Royal Academy, as he persisted for a time in his allegiance to the older society; but as soon as he showed symptoms of deserting this, he was welcomed into the ranks of the Academy, being made A.R.A. in 1771 and full member in 1778. At this time the success of Peters's career as an artist seemed assured. He painted portraits of some of the best-known personages of his time; his coloration was considered so fine that critics hailed him as the "English Titian"; while in a single year (1776) ten or a dozen plates by the most capable engravers of the time were issued after his name. Some of the engravings, such as *W. L. Broken as "Clara,"* by J. R. Smith, published in 1777, for instance—are said to have attained an unprecedented sale; while, judging from the numerous replicas of one or two of his pictures of this period, the demand for his work must have been great. But Peters still retained his inclination for the Church, and an untoward incident induced him definitely to adopt a clerical career. A friend—a lady—desired to

purchase some landscapes. Peters, ever ready to recommend the work of a brother artist, took her to the studio of Richard Wilson, then universally considered as the greatest English landscape painter of his day, and now only placed second to Gainsborough. The lady was pleased with what she saw of the painter's works, and commissioned two subjects from him at a liberal price. As they were leaving the studio Wilson beckoned Peters back, looked feelingly in his face, and said, "Your kindness is all in vain. I am wholly destitute. I cannot even purchase proper canvas and colour for these paintings." Peters provided the money, but said to himself, "When Wilson with all his genius starves, what will become of me?" And from this time he turned his attention to holy orders. His assumption of the clerical profession appeared the more incongruous because, like Etty at a later period, he had offended the susceptibilities of the Mrs. Grundys of his time by painting partially draped figures with the glowing hues of life, and depicting them with a realism which mocked at the cold academic conventions then prevalent. But he was also a portrait painter of no mean ability, his pictures in this *métier* being often attributed to Sir Joshua Reynolds. His contributions to the *Boydell Shakespeare* are quite the best of the series; while his religious works—painted after he had definitely decided to join the Church—though now somewhat lightly esteemed, were among the most popular works of the time ever published.

That Peters's career was both varied and active may be gathered from a bare recital of the different *rôles* he filled—portrait, genre, historical, and religious painter; member of the Imperial Academy of Florence, the Society of Artists, and the Royal Academy; Doctor of Civil Law; Chaplain to the Prince of Wales and Royal Academy; Rector of Seaford, of Knipton, of Woolsthorpe, and of Eaton; Prebendary of St. Mary Crackpool and Langford Ecclesia, Lincoln; Grand Portrait Painter to the Freemasons, and Provincial Grand Master of Lincolnshire and Deputy Provincial Grand Master of Notts., Derby, Leicester, and Rutland.





PORTRAIT OF THE MARQUISE SPINOLA AND CHILD
 BY ANTHONY VAN DYCK

IN THE COLLECTION OF MR. J. PIERPONT MORGAN

THE METROPOLITAN MUSEUM OF ART, NEW YORK
 1907



NOTES ON OUR PLATES

Our plates are selected from the Connoisseur number of THE CONNOISSEUR form the finest representation of English eighteenth century portraiture ever brought together within the pages of a magazine. The subjects of them are not wholly confined either to England or the eighteenth century, but the other elements introduced are not sufficient to modify their general character, but only to introduce a piquant contrast. By gracious permission of His Majesty the King, two of the fine series of royal portraits painted by Gainsborough for George III. have been reproduced in photogravure. They are the likenesses of George, Prince of Wales, and Princess Elizabeth, each painted on canvas 23 in. by 17 in. Mr. Lionel Cust, M.V.O., the Keeper of the King's pictures, writes about them as follows:—"These two charming portraits belong to the series of fifteen small oval portraits painted by Gainsborough at Windsor Castle in 1782. The series comprised the whole family, including George III. and Queen Charlotte, with the exception of Prince Frederick, Bishop of Osnabrück (afterwards Duke of York), who was then in Germany. These portraits are very brightly painted with the tenderest and most exquisite skill. They were exhibited by Gainsborough at the Royal Academy in 1783. The series formed part of the most treasured possessions of Queen Charlotte, and always hung in Her Majesty's private rooms at Kew Palace, and later in the Queen's house, St. James's Park, now known as Buckingham Palace. When a small room adjoining the apartments of Queen Victoria at Windsor Castle was fitted up, under the direction of H.R.H. Prince Albert, as a private audience room for Her Majesty's use, this series of portraits was arranged round the room, where they still remain. George, Prince of Wales, born in 1762, was then in his twentieth year; Princess Elizabeth, born in 1770, was in her twelfth."

Gainsborough died in 1788. On his death-bed he told Sir Joshua Reynolds, his great rival, that his regret of dying was chiefly that he must leave his art, for now he had come to understand his own shortcomings, and was therefore less likely to improve them in a great measure. Sir Joshua might have said the same about his own work at that time. In August, 1788, he was at the height of his powers. Just within the year his eyesight suddenly failed, and on July 13th, 1789, he had practically to give up painting. Perhaps the finest production of this last period of his career is the portrait of *Mrs. Braddyll* (canvas 29½ in. by 24 in.), now in the Wallace Collection. The lady, who was the wife of Mr. W. Braddyll of Chesham

Street, was painted by Sir Joshua Reynolds in February, 1789, when the picture was completed. In the fluency of its brushwork, the richness of its colour, and the pensive charm and grace with which the sitter is invested, the work is surpassed by few of the artist's canvases, and these qualities have been strikingly brought out in the beautiful reproduction issued as a supplement to the present number. The portrait came to the Wallace Collection through its purchase by the fourth Marquess of Hertford, he commissioning Mr. Mawson to secure it from the sale of Lord Charles Townshend's pictures at Christie's, May 13th, 1854. The price paid for it—two hundred and fifteen guineas—appears nowadays strangely inadequate, but at that time Reynolds's had fallen to almost their lowest value in the auction-room. Nowadays under similar circumstances its price might be easily multiplied a hundred-fold. The third of the triumvirate of great English eighteenth-century portrait painters was George Romney, worthily represented with a plate from T. G. Appleton's translation of his fine picture known as *Lady Hamilton as the Ambassadress*. Tradition has it that this was the last portrait painted by Romney of his famous model, and the only one which is rightfully titled by the sitter's married name, all the others having been painted when she was still Emma Hart. For this, however (so the story runs), she gave the painter a final sitting in her wedding dress, immediately after returning from her marriage with Sir William Hamilton at Marylebone Church. This took place on September 6th, 1791. In some respects the portrait is the most characteristic of her ever painted, for while in almost all the others she is playing a part, in this she appears in her natural person, wearing her favourite costume—a white dress with a blue sash, and one of the large blue velvet hats which she used to get her husband's nephew Greville, her former patron, to send out to her at Naples. Another portrait by Romney is the manly presentment of Prince Woronzow, the Russian Ambassador to England, who transmitted the commission of the Empress Catherine II. to Reynolds for the Infant Hercules. Though his mistress favoured Reynolds, Woronzow was evidently of the "Romney faction," and his choice has resulted in one of the finest male portraits by the latter artist being in the Hermitage Gallery at St. Petersburg. Another English work in the same collection is the *Mad Juliet*, by Angelica Kauffman, a graceful example of this artist.

A further note on the Connoisseur number is the equal of Reynolds or Romney in their figure pictures

was Joseph Wright of Derby. In a correspondence he had with Boydell concerning some of the works he painted for the latter's Shakespeare Gallery, he complained that whereas he understood Reynolds, Romney, and himself were to be classed together as being in the first rank, he found that the former artists were obtaining considerably better terms. Boydell retorted that though he might have put Wright in the first class as a landscape artist, he rated him lower as a historical painter. Wright now would hardly be placed in the same category as Gainsborough or Wilson for his landscapes, and though he can be hardly considered as among the greatest figure painters of his time, it is certainly as a figure painter that posterity remembers him. In his portrait pieces of groups of children he was especially happy, and only Reynolds and Romney among his contemporaries excelled him in this *métier*. Two of his finest works of this kind are his groups—conversation pieces he called them—of the children of Richard Arkwright. The trio who are playing with the goat are Elizabeth (afterwards married to Francis Hurt), John, and Joseph; and the other group consists of Richard, Robert, and Peter. Both of the original pictures measure 79½ in. by 59½ in., and belong to Mr. F. C. Arkwright. It is interesting to know that Wright was paid £94 10s. for each of them, the highest price, with one or two exceptions, that he was ever paid for a portrait group, though he received far larger sums for his genre and artificial light pieces.

Somewhat later than any of the foregoing artists was John Russell, R.A., so well known for his fine pastels, and who, like the others, was especially successful in his presentments of child-life. One of these is shown in the reproduction of W. Nutter's picturesque stipple engraving in colour from the picture called *The Peasant's Little Maid*. The plate was published in 1799.

That most English of English painters, George Morland, is represented by his well-known *Carrier's Stable*, reproduced from the translation of the work in mezzotint by his brother-in-law, William Ward.

Adam Buck has perhaps hardly received due credit for the fine quality of his work, owing to nearly the whole of it having been executed in miniature and water-colour on a comparatively small scale; while originals by him are rarely to be seen. Engravings after him, however, are fairly numerous, and are now rising steadily in value. A characteristic though somewhat rare example is *The Mother's Hope*, in stipple, by Freeman and Stadler, published in 1807.

On Henry Pierce Bone (1799-1805) descended a portion of the genius of his more celebrated father, and it was unfortunate for him that he practised at a

time when miniature art was losing the great popularity it had enjoyed at the close of the eighteenth and the beginning of the nineteenth centuries. During the early part of his career he painted chiefly in oils, but on the death of his father he turned his attention to enamels, in which he was so successful as to be appointed enamel painter to Queen Adelaide and Queen Victoria. His portrait of the latter sovereign, after Winterhalter, is not only one of his best examples in the medium, but also one of the most pleasing of the early portraits of Her Majesty.

Three typical examples of French art are given in *The Baroness de Crussol*, by Madame Vigée Le Brun—perhaps the greatest woman portraitist of women and children who ever lived—which hangs in the Toulouse Museum, and in the pair of *La Bonne Mere* and *Le Serment d'Amour*, engraved respectively by N. De Launay and J. Mathieu, after Jean Honoré Fragonard.

The Italian and English phases of Sir Anthony Van Dyck's art are represented in the beautiful pictures of the *Marquise Spéciosa and Child* and the *Countess of Clanbrasil*.

The two plates *Becky and Amelia* and *Near the Journey's End* are from two charming Christmas books issued by Messrs. Hodder & Stoughton. The first is one of numerous plates in colour by Lewis Baumer, illustrating Thackeray's masterpiece, and the other is one from an illustrated edition in colour of *The Old Curiosity Shop*, by Frank Reynolds, R.I. A review of both books will appear in our December number.

Of interest, both on account of its artistic merit as well as a comparatively early golf record, is the plate of *John Taylor, Captain of the Hon. Company of Edinburgh Golfers for the years 1807, 1808, 1814, 1815, 1823, 1824, and 1825*. This is taken from the portrait commenced by Sir Henry Raeburn, R.A., and finished by Sir John Watson Gordon, P.R.S.A., in the possession of the Hon. Company, and is reproduced by courteous permission of the London and Counties Press Association, Ltd., Southampton Street, Strand, W.C., publishers of that interesting volume *The Royal and Ancient Game of Golf*, edited by Harold H. Hilton and the late Garden G. Smith. This work, which is issued at £6 6s., should prove an admirable gift-book for the Christmas season, for besides containing a very complete history of the pastime, it includes sound and practical articles on all the aspects of the game by such experts as John L. Low, Andrew Laing, Horace G. Hutchinson, G. P. Elwes, A. H. Corfield, Martin H. F. Sutton, and others, while its wealth of beautiful illustrations in colour, photogravure, and half-tone make it the best pictorial record of the subject in existence.

THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

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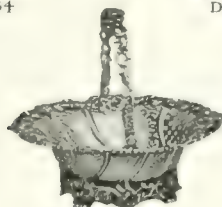
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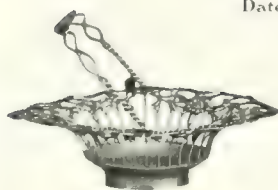
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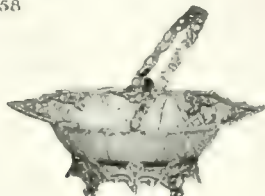
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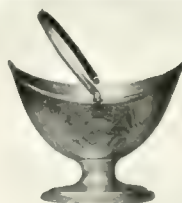
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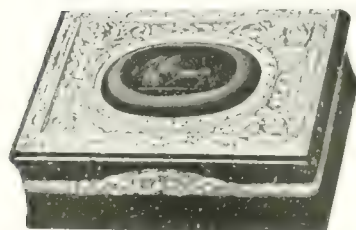
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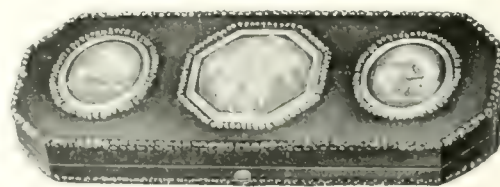
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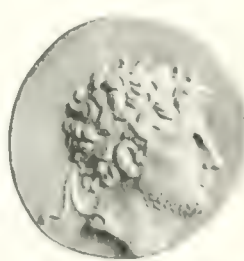
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1913

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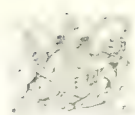
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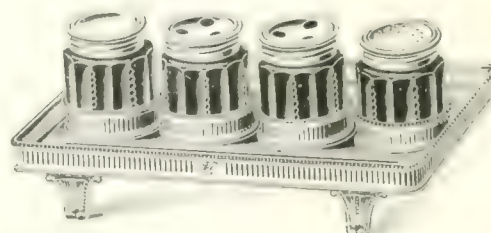
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